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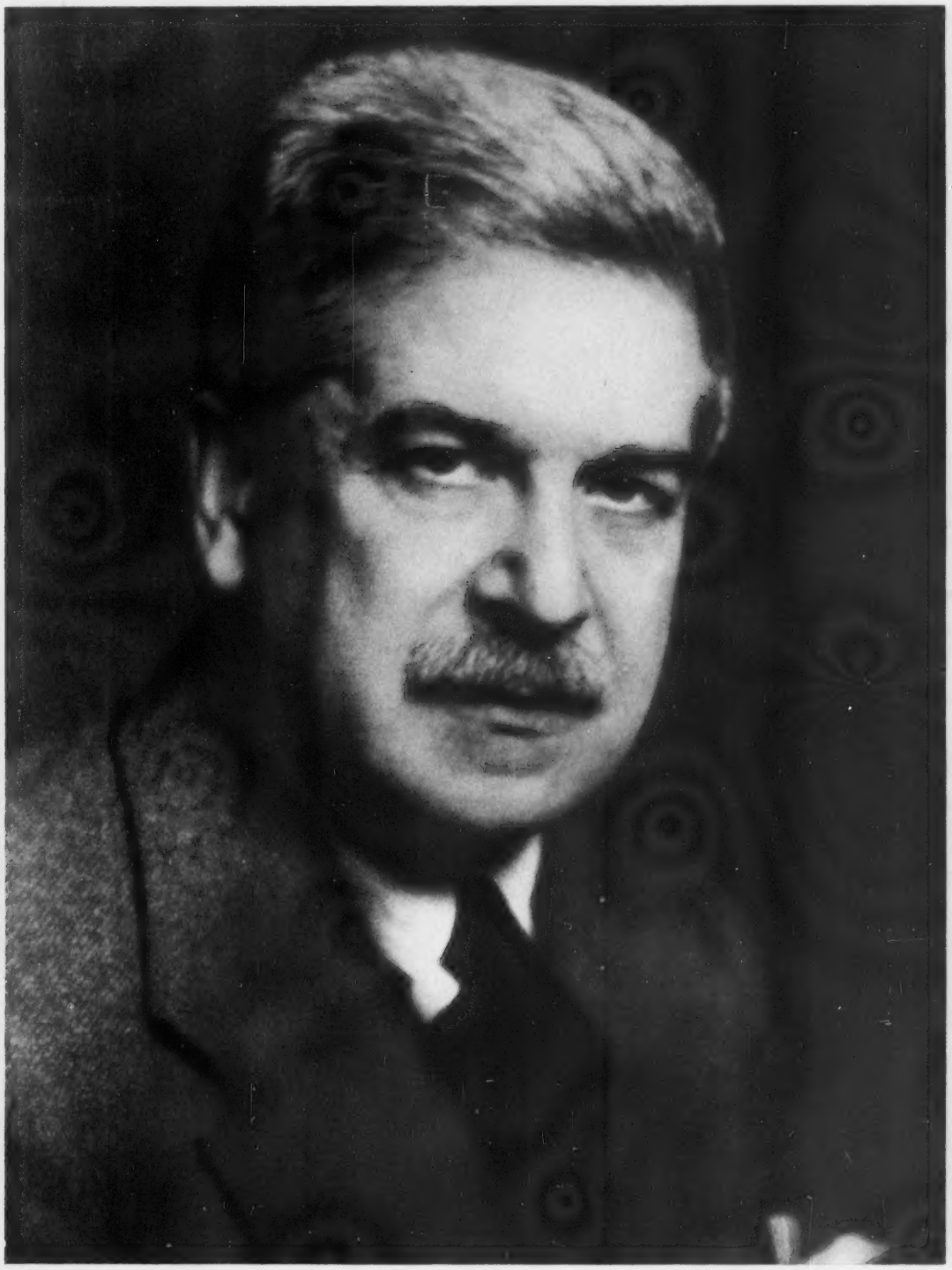

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2,000th Performance of Faust Honored at Paris Grand Opéra

Work First Considered to Have "No Melody" Continues to Do Well—Lamoureux Centenary, Conservatory Reforms, State Subsidies, and Schola Upheaval, Lend Zest to Active Week

By IRVING SCHWERKÉ

PARIS.—Our city is ringing with all kinds of talk—Government subventions, conservatory reforms, upsets at the Schola Cantorum—but most absorbing has been the preparations for the 2,000th performance at the Paris Opéra of Gounod's Faust. The record of the popular opera is something of which France, like the traditional Mrs. Murphy who presented her husband with a twenty-pound baby, can well be proud.

Faust, as you may or may not happen to know, is not merely an opera; it is a national institution. Be it performed by good artists or bad, it never fails to fill the Grand Opéra with people and enthusiasm.

The first Paris performance of the tuneful score was at the Theatre Lyrique, March 19, 1859. Its reception was cool, and more than one critic said it lacked in melody. "Gounod's music is not moving," was opined by one, "because it does not sing. Study his music as closely as you will, it is only here and there that even so much as a fragment of a phrase can be discovered." Not many years later, critics began to discover that Faust had too much melody and there was even considerable controversy for a decade or so, as to the fitness of "good Christians" witnessing the church scene.

A GALA OCCASION

In 1875 Faust migrated to the "palais Garnier" (the actual Grand Opéra) where its success was such that in 1894 its 1,000th representation there was celebrated, a bust of Gounod by Falguière (the genial musician had passed on the year before) being "saluted" by a cantata from the pen of Ambroise Thomas. In 1908 when Messager became director of the Opéra, Faust, with new scenery and costumes, was his first attention. In 1912 the 1,500th performance of the work was noted, and on December 31, 1934, its 2,000th was the occasion of a magnificent tra-la-la. Indeed, in order to accommodate the crowds—the event assumed almost a religious pilgrimage aspect—a supplementary exhibition had to be staged.

The Opéra was all in gala. Republican Guards up and down the famous stairway, people in their finest bibs and tuckers, and a festival spirit reigning. After the eighth scene, impressive homage was paid to Gounod by all the members of the Opéra staff, and Judex, from Mors et Vita, was intoned by the orchestra and chorus. For the occasion Director Jacques Rouché had new scenery struck off for the Kermess Scene, and had the Walpurgis episodes modernized with luminous projections. The orchestra was conducted by Philippe Gaubert, and the cast comprised Georges Thill (Faust) Pernet (Mephisto) Rouard (Valentin) Yvonne Gall (Marguerite) Ferrer (Siebel) and Lapeyrette (Martha). Excitement ran high. The public was lavish in applause. Everybody seemed to feel that as a point in the history of French opera, this was an unique and memorable evening.

LAMOUREUX HONORED

In line with the Gounod manifestation was the commemoration of the 100th anniversary of the birth of Charles Lamoureux, which was fittingly observed by the orchestra which he founded and which bears his name. Lamoureux (1834-1899) was particularly fond of new music, and he often got into trouble with his audiences for trying to make them recognize, adopt and love the beauties of this or that "modern" score.

In that epoch, people were even more hostile to modern music than they are now, strange as that may seem; and looking back over Lamoureux' record, one concludes that he had the courage not of a mere lion but of a thousand of them. The week-end pair of concerts conducted by Eugene Bigot was designed to recall Lamoureux' daring. It consisted of compositions (tonal monstrosities they were then called by folks in general) which the French conductor played either the first time in France or of which he gave the first world performance. The list of course in no wise embraced all his premières but it was long and potent enough to evoke one of the bravest figures in the history of the French orchestra.

At the first concert were performed: Les Eolides (Franck) Namouna (Lalo) Elegy for cello (Fauré) M. Frecheville, soloist; Pavane (Fauré) The Sorcerer's Apprentice (Dukas) Symphonie sur un Chant Montagnard (d'Indy) Jean Doyen, piano soloist; Le Chêne et le Roseau (Chevillard) and Napoli (Charpentier). At the second concert the Lohengrin prelude, the Tristan and Isolde prelude, Death of Isolde (Wagner) piano concerto (Grieg), Colette Gaveau, soloist; Don Juan (Richard Strauss) The Steppes of Central Asia (Borodin) and Spanish Capriccio (Rimsky-Korsakoff) were heard. If the "modern" ball has grown and is gaining momentum today, let it be remembered that it was idealist, self-abnegating musicians like Lamoureux that gave it its start.

DUKAS FOR THE INSTITUTE

"Glory usually comes," it has been said, "to those who are thinking about something else." Paul Dukas, one of the greatest of French musicians and one of the noblest of French characters, was elected to membership in the French Institute at that venerable body's—it was founded in 1795—last meeting. *Maître* Dukas takes the chair of the late Alfred Bruneau.

The career and art of Paul Dukas, for which this writer has elsewhere and in detailed studies, expressed his unreserved admiration, are exemplary in a world harassed

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London Restores and Admires Tschaikowsky's Eugen Onegin

Melodious Russian Opera Given in English—Shavitch's Synchronized System Has Demonstration with Mechanized Production of Faust

By CÉSAR SAERCHINGER

LONDON.—The latest addition to the repertoire of the Vic-Wells Opera, which is gradually taking rank among the permanent opera houses of Europe, is Tschaikowsky's Eugen Onegin. This opera is virtually a novelty in England, because Covent Garden is devoted to the classic Italo-French-German repertoire with occasional flights into modernity. Hence an opera like Eugen Onegin, an "outsider" when it was new, is now neither old enough nor modern enough and thus falls between two stools. Even Sir Thomas Beecham's famous pre-war Russian seasons ignored it because in those days Tschaikowsky was *vieux jeux*, compared with the productions of the Big Five.

Now the Vic-Wells has produced the opera in a modest but workmanlike fashion, in English. The spontaneity, the natural melodiousness of the work has taken ordinary people by surprise, while the critics failed to discover the "vulgarity" they associate with Tschaikowsky's all-too-hackneyed symphonies. The production is having a well-earned success. Sumner Austin in the title rôle has done one of the outstanding jobs of his career; Joan Cross as Tatiana had ample scope for her opulently beautiful voice. The conductor, Lawrance Collingwood, gave an authentic reading to the score. The intelligent English text, by Edward J. Dent, is an important feature.

SHAVITCH PRODUCES HALF-CANNED OPERA

Operatic news—and maybe operatic history—was also made in the Whitehall Theatre, again with the collaboration of artists from the Vic-Wells company. This time the opera was good old Faust, of the Gounod breed, but no such Faust was ever heard before. The singers were on the stage, the conductor in his place, but the orchestra pit was a gaping void. Vladimir Shavitch, of Syracuse fame, waved his baton over an imaginary crew, sound poured forth, and the singers followed their cues.

The answer to the puzzle is another step in the canning of entertainment; for the entire orchestral score had been recorded by a new process, the orchestra being the London Philharmonic—no less—the chorus that of Covent Garden and the (absent) conductor Sir Thomas Beecham. Mr. Shavitch, who is responsible for the idea and its execution (Shavitch Synchronized System) therefore played the rôle of re-interpreter and *liaison* officer, or musical contact man, between the orchestral interpreter and the singers. To say that the majority of the press considered the demonstration a success is to say a lot, for it was the first try-out of the system anywhere. Needless to say, it opens up limitless possibilities.

OPERA FOR EVERYBODY

To a sensitively discriminating ear, the character of the instruments was of course an approximation. But from the point of view of the Great Musically Unwashed, the approximation was near enough to reality. The solo voices being real (the stage chorus in the Shavitch system merely mimes what the recorded chorus sings) the attention is focussed on the stage. The total effect is probably more satisfactory than any but a first-rate production of a hundred per cent, live opera company.

A GOOD CAST

The idea is, of course, that by means of this system untold millions will be able to hear and see opera who otherwise could only hear it (via radio). The one prohibitive expense for the "provinces" and out-

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Fate of Coast Orchestra Still Undecided

San Francisco Symphonic Management's Proposals for Half Season at Guaranteed Wage or Full Series on "Coöperative" Basis Turned Down by Musicians—Citizens Hold Public Meetings in Effort to Solve Dilemma

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO.—Is the San Francisco Symphony Orchestra to live or die? Is it to be the only major American orchestra to succumb to the depression? These questions are being asked constantly by thousands of San Franciscans who during the past twenty-three years have looked with pride upon the artistic achievements of the orchestra.

During the past few weeks numerous conferences between the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, and the Musicians' Union, have been held for the purpose of endeavoring to arrange a plan that will prove agreeable to both parties, whereby a season of concerts may be given this winter. The Musical Association only has sufficient funds to cover a six weeks' season and refuses to guarantee a longer period of concerts that may result in incurring a tremendous deficit. The association has made the musicians two offers: First, to guarantee a season of six weeks at a minimum salary of $60 a week; or second, to give a twelve weeks' season on a coöperative basis, furnishing the conductor, concertmaster and first cellist and all administrative services. Both propositions have been rejected by the union.

COMPROMISES REJECTED BY PLAYERS

Speaking in behalf of the musicians, Eddy Love, secretary of the union, stated: "The guaranteed season of three months remains the only arrangement acceptable to the players. Since the association has contracted for the services of John Pennington, concertmaster, and Horace Britt, first cellist, on a twelve weeks' basis, we feel that the association is morally bound to enter into similar contracts with all the players."

Although public-spirited citizens and organizations are meeting daily in an effort to find ways and means whereby the San Francisco Symphony Orchestra may be saved, no definite constructive plans have been formulated as yet. In the meantime,

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Florence Ambitiously Prepares Brilliant Festival for May

Forthcoming Program Strongly Emphasizes Internationalism in Wide Variety of Works and Performers

By RAYMOND HALL

MILAN.—The Italian press is giving increasing attention to the coming Florentine festival—by long odds, Italy's major lyric event for 1935. This Second Florentine Musical May (its official title), which will run six weeks, from April 24 to June 4, promises to be a brilliant affair; certainly more interesting than the festival which opened the series in 1933.

The organizers are leaving nothing undone in the effort to fulfill the Duce's mandate of restoring Florence's ancient art primacy. The latest tangible proof that Mussolini has this enterprise greatly at heart is a subsidy of 300,000 lire ($25,800), recently granted the festival despite strained national finances.

More or less officially inspired articles are harping on the idea that Florence, cradle of melodrama and temple of fine arts, is the ideal centre for large-scope international festivals. The coöperation of the entire nation is invoked to give the coming Tuscan manifestation the highest cultural and artistic significance. A fundamental prerequisite, the restoration and modernizing of the opera house, was achieved at great cost for the first May Festival as related in these columns at the time. The festival organization centers in the recently-constituted Ente Autonomo del Teatro Comunale, under an executive committee presided over by Luigi Ridolfi, who in turn reports directly to the Duce. The *ente* is assisted by a general committee composed of numerous art personalities and authorities.

An outstanding aspect of the Second May will be its international character. In furtherance of the happy initiative begun at Venice this fall with the guest performances of the Vienna State Opera, eminent foreign musical institutions have been invited to Florence for the performance of master works of their repertoire in the original language, and with their own personnel and mountings. This idea is, as regards large-scale stage productions, virtually a new departure for Italy. Back in the eighties, the Neumann company toured Italy with The Ring, in German, and a few years ago Agreneff's troupe did likewise with Russian works in the original, but these were undertakings of scant resources. Ida Rubinstein and her Parisian actors did Debussy's Martyrdom of

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AMERICAN MUSIC AND ITS FUTURE

By ARPÁD SÁNDOR

EDITOR'S NOTE.—Discussions on the subject of jazz are not a novelty. However, the Musical Courier publishes this article by Arpád Sándor, Hungarian musician, as the expression of a cultured European who has not been long in America, and thereby still retains a fresh point of view regarding our forms of creative utterance in music. Mr. Sándor has some totally new theories as to the meaning of jazz and its future in the serious forms of American composition.

WITH passionate longing, mingled with hope and previous disappointment, lovers of music in Europe are praying for a restoration of that art. With the passing of Romanticism, signs of exhaustion and degeneracy have been only too apparent. Since then we have had only experiments; but we are searching for the source of original creative impulse. This spring is still flowing. Many European musicians have discovered it in the popular music of their respective races, and this popular expression is regarded by many as the agency through which European music is to be rejuvenated.

Is this road open for America, too? A short survey of the influence of popular music upon European and American musical art will enable us to attempt to answer this question.

THREE STAGES OF EVOLUTION

The relation of European "creative art" to "popular music" may be sketched in three short stages.

Firstly, in the age of baroque culture, the unity of the social classes had not yet been dissolved. One stream of culture had been flowing through aristocracy, artists, and people, though the outward sociological positions showed a variety of high degree. There was no consciousness of giving and taking; the artist lived in a simple, unreflected unity with his subject, and the "subject" continued to live and grow organically in his art.

This primordial unity was broken when Classicism, the music of the baroque period, died away. A new art, which we may characterize as a "bourgeois" one, came into existence; its relation to "popular" music was wholly different from that of classicism. The "bourgeois" art haunted the fields of popular music but it picked up no more than was compatible with its own romantic subjectivity. The popular tune was pressed into the frame of "poetic" sentimentality. To this art the popular lay was not immediate, living, and sacred reality, but merely the vehicle of "poetry" which followed its own intrinsic impulse. Liszt, Tchaikowsky, perhaps Dvorak and Smetana illustrate this way of assimililating popular music in the realm of the Magyar and Slavonic races as against Grieg, Sjöberg and Sinding in the North.

"POPULAR" STAGE OF ART

In the third stage of evolution, the respective rôles of the adapter and the adapted were changed. Now popular art is approached without "reserve" and "respectfully." Its immediate reality is accepted in all its "unpoetic" roughness. That is the period of the discovery of facts, with no attempt at their subjective assimilation and explanation, easily to be paralleled with Positivism in science and Impressionism in the field of plastic arts. What that new approach of popular art has in common with both is the Antaean joy of a new contact with the virgin soil of facts; the blessed discovery that all is "different," richer and more mysterious than was *a priori* presumed. Still in one respect the new movement in music is different from Positivism and Impressionism. The latter are overshadowed by resignation and despair at the contact of "inhuman" reality—the failure of fulfillment in the promise of new, human force, derived from that new contact with facts. In the field of music, however, new, creative forces have been liberated. The discovery of the unaltered facts of popular singing unearthed a treasure of joy and enchantment. In many countries, musical folklore was cultivated with new energy, bringing to light an unknown world of beauty. This stage may be characterized by the names of Falla in Spain and Williams in England. Elsewhere, vast new forms of creative art were inspired by the contact of popular music. In Russia we perceive a powerful movement, starting with the great initiator Moussorgsky and leading to the unforgettable Petroushka of Stravinsky. The Sacre du Printemps conjures with still greater power of vision the demoniac spirit of popular music. This spirit experienced its fullest and most harmonious incarnation in the art of the Hungarians Kodaly and Bartok.

Both started from musical folklore and arrived at a new artistic form of great depth and originality. To both we owe settings of folk-songs of a strange and captivating charm; but it is in the chamber music of Bartok and in the choral works of Kodaly that popular inspiration, pervading works of a vaster architecture, reveals its full power.

The work of these composers marks the climax of a vast effort to restore the "creative" and "mythical" element of musical art in our industrial era. They have recognized that the days of Titanic individuality are gone. Beethoven, of course, had his own, personal *mythos*. His art, though in its outward form closely related to the "social" music of his predecessors, is in reality the manifestation of absolute, Promethean individuality. Music after Beethoven was attracted by the mirage of "creative individuality." But the individual was less and less able to develop his own *mythos*—the last instance of an elementary eruption being Brahms. Thus, the collectivism of primitive society remained as the last element from which the creative element might be extracted.

JAZZ VS. FOLK-SONG

If we now turn to American music, we are struck by an analogy with the aforesaid European development. The latest stage in America is characterized by the eruption of a "popular" art—of jazz.

Is jazz destined to play the same rôle for America as the folk-song of Europeans races has played for Europe? It appears that this question must be answered in the negative.

In the first place, jazz is no "popular" art in the full significance of that term. Genuine popular art presupposes a historical background, the development of a slowly growing social unity. Popular music in Europe is the outcome of a long evolution. It preserves the traces of a style which once was common to all strata of society. It would be a mistake to assume that popular art has been created in its entirety by oppressed peasant classes. These classes in Europe merely preserved an art which the higher strata of society have abandoned, but originally the creative work was done by individuals not necessarily belonging to the oppressed class. Thus, the restoration of popular art is nothing but the restoration of a broken line of tradition.

This, of course, does not apply to jazz. The adoption of jazz by Americans did not mean that the leading classes of America reverted to a line of tradition which they once had abandoned. Jazz was adopted as something exotic; it was adopted for the sake of its exoticism.

The Negroes of America preserved an age-old culture originating in the Old World. Their music is totally different from our Western art. Its very principles are different. The essence of European music is its indissoluble unity of rhythm, harmony and melody. This, however, is not the case with Negro music. With the latter, rhythm is predominant. Definite harmonic and melodic forms do not exist. A primitive rhythm, full of life and mystery, vibrates through a torrent of sound.

Musical expression of this kind is found in the Negro spiritual. Its sincerity, its originality, its exoticism are overwhelming. It is not to be wondered at that American composers should seek inspiration in the Negro spiritual.

Negro music, however, exercised its influence mainly in the form of jazz. Rhythm, the predominant element in Negro music, was responsible for its adoption by Americans. The psychological reason for this adoption must be sought outside the artistic field. It was no specifically artistic impulse which prompted it.

America found something in jazz which corresponded to a deep inward impulse. This may be understood if we recall the Puritanic origin of important American sections. Puritanism expresses itself by imposing upon life concrete, inexorable rules of outward behavior. Such a turn of mind is favorable to the development of rational technic and rational business methods. But it frustrates emotional self-expression. Emotional life is closer to basic organic data than rational intellect. Its fundamental law, therefore, is a certain alternation, not rigid uniformity. In organic life, as emotional life, expansion must alternate with contraction. There must be periods when emotions find fuller and freer expression than periods in which they are restrained. Puritanism, however, does not satisfy this deep emotional need. It does not recognize the necessity of exceptions beside the rule; consequently, it brands as abnormal and "wicked" certain forms of emotional expression which in a different moral atmosphere would be regarded as normal, though exceptional.

AN ESCAPE FROM REALITY

This may explain why American society adopted jazz as its chief medium of emotional self-expression. Jazz does not embellish the train of everyday life, but "interrupts" it. The function of rhythm is to deviate normal consciousness. In a Puritanic society, emotional self-expression is possible only if the normal intellect is so deviated or deadened. As long as Puritanism holds sway, self-expression is suppressed altogether; but even after Puritanism as such is discarded, normal consciousness must be stunned in order to make emotional self-expression possible, for Puritanism destroys the alternation of "normal" self-restraint and "normal" self-expansion.

Thus, in a strange way, certain highly developed industrial societies may revert to primitive forms of enjoyment in order to satisfy emotional needs. In that enjoyment, individuals of those societies seek total estrangement from the normal ego.

Jazz is the appropriate accompaniment of a primitive orgy which is a reaction to the Puritanic antecedents of an industrial society. There is little agreement in jazz. Therefore, people living in the alternation of self-expansion and self-restraint may sing, but the saxaphone does not sing, nor does the crooner. Jazz is a drug. It is a means to attain stupor.

Jazz music is music for consumption. It does not exist for its own sake but merely in order to fulfill its function as a narcotic. Therefore, it has nothing to do with "art." Works of art exist for their own sake, not as means to an end.

ATTEMPTS AT RAISING JAZZ TO ART STATUS

Of course, there have been attempts to evolve a new, "artistic" style out of jazz. We have seen jazz concerts; listened to jazz symphonies and jazz operas. But these attempts were not convincing. Jazz was unable to serve any other than its original purpose. As a narcotic, as a means to create an orgiastic atmosphere, it was duly appropriate, but as a means of artistic expression it proved sterile. When the primary aim of jazz was abandoned, the artistic substance that was left behind turned out to be negligible.

In many cases, unartistic elements may serve as raw materials to an artistic genius. These elements, then, are transfigured. Stripped of their original meaning, they acquire a new one. Jazz, however, has not yet experienced such a transfiguration, and it is doubtful whether it ever may.

Art is conceivable only as the result of harmonious coöperation of all intellectual and emotional faculties of men. Jazz, however, is one-sided. It attempts to express emotion by silencing the intellect. Jazz negates the mind; it tries to reduce man to the state of unconscious organic being. Therefore, it is not only unartistic but definitely anti-artistic. That is one reason, perhaps the chief one, why all efforts to base a new art upon jazz have failed.

The relation of American art to jazz is quite different from that of European art to European popular music. In the case of the latter, artists sought creative life among the rudiments of an old, abandoned artistic tradition. In the case of jazz, however, the attempt was made to introduce into art an alien principle. This alien principle of jazz cannot be welded with Western musical tradition. It is not even a challenge to that tradition. It lies on quite another plane.

Let us take a glance at "revolutionary" Western music—Schönberg, for instance. Schönberg's harmonic schemes are new, quite unprecedented. But his problems organically follow from the evolution of Western musical art. He challenges musical tradition because he found traditional forms inadequate to express certain thoughts and feelings. Still, the close relation between Schönberg and his classical and romantic predecessors cannot be overlooked. His music is essentially Western music. Speculation about harmonic schemes is typically Western, and so is the development of definite rhythmical, harmonic and melodic forms. The elements of melody, harmony and rhythm confront Western artists with inexhaustible problems. The answers may change, but the problems remain the same. It is the identity of the initial problems that determines the unity of Western art.

TASK OF ASSIMILATING WESTERN TRADITION

American music can develop and thrive only as Western music. The main task facing it is the assimilation of Western musical tradition. It may challenge that tradition; it may depart from the ways of expression prevailing during the subsequent phases of the evolution of Western music. Still, the new ways of expression will necessarily be determined by that historical development.

American and European music are essentially one. The fundamental fact is cultural unity, not particularism. Europe and America speak the same language, and they cannot express their personality in any other than this common language.

This unity of culture, of course, is consistent with a certain variety of outward form. Art is "national" in the sense that it is deeply influenced by peculiarities of climate, soil, popular character and idiom. However, it would be a mistake to consider differences of idiom and of national character as differences of culture. The difference between national arts of two European natons, therefore, cannot be placed on the same level as the difference between any European and, say, Japanese art. All European art belongs to the same line of tradition, while the historical derivation of Asiatic art is totally different.

National particularism is a striking but superficial phenomenon contrasting with the deep and fundamental fact of cultural unity. Nationalism, which places undue emphasis upon superficial divergence, overlooks essential unity. Although Western nationalism pretends to be concerned exclusively with preserving national cultural life, it really damages by cutting it off from its roots in the soil of common Western culture.

It would not be to the advantage of American art if its cultivators were primarily concerned over its peculiar national character as distinct from European art. National characteristics cannot be evolved intentionally. They develop involuntarily, and they are inaccessible to conscious influencing.

On the other hand, conscious efforts are needed to attain what is common in our cultural heritage. The significance of the eternal problems underlying the complex structure of artistic tradition is not revealed except to those who deliberately seek for it.

The future of American music is inseparable from its unity with European music. This necessarily follows from the fundamental fact of the unity of Western civilization. It is to be hoped that American cultural and artistic endeavor, free from blind and excessive nationalism, will preserve the idea of cultural unity in a period when certain European nations, blinded by nationalistic passion, are doing everything to obscure it.

IN NEXT WEEK'S ISSUE

THE COMPOSER OF TODAY

By LAZARE SAMINSKY

Stravinsky Leads His Works As Guest with Chicago Orchestra

Eminent Modernist Composer Enjoys Acclaim in Appearances on Podium—Symphonic, Chamber Music and Recital Bills Plentiful in Midwestern Metropolis' Week

CHICAGO.—Though the appearance of Igor Stravinsky as guest conductor of the Chicago Symphony Orchestra in programs made up completely of his own compositions was the musical event of the week, many other concerts and recitals enlivened the third week of the new year.

Dr. Frederick Stock, conductor of the Chicago Symphony, turned the orchestra over to Mr. Stravinsky for the Thursday-Friday concerts of January 17 and 18. The eminent Russian appeared in the dual capacity of composer and conductor, directing a program made up solely of his own works. Two of them are known to Chicagoans—the suite from the ballet Petrouchka and the one from the Firebird—and two had first performance here. The novelties were the suite from the ballet Pulcinella after Pergolesi and fragments from the ballet, The Fairy's Kiss (Baiser de la Fée).

Throughout the program, Stravinsky demonstrated his efficiency with the baton. He probably does not claim to rank with the foremost conductors of the day, but as far as his own music is concerned, we doubt whether a better interpreter could be found anywhere. Stravinsky knows what he wants and his wishes were so well expressed that the orchestra responded minutely to all his demands. His beat is easy to follow and though small of stature he commands respect as a leader of the first order. Rhythm and tone color are a cult with Stravinsky and those moods, so well expressed in his own music, were brought out in bold relief by the orchestra under his skillful guidance.

The suite from Pulcinella is written partly in the idiom of the eighteenth century and perhaps partly in that of the twenty-first century. Though in our humble opinion neither this suite nor the fragments from the Fairy's Kiss will have the longevity of either his Petrouchka or Firebird, both the novelties are extremely interesting and worth hearing. The audience that jammed Orchestra Hall at the concert of January 17 reacted—as we did—at times with laughter, so pungently witty is the music; then with reverential awe, and at the conclusion of each number the rapturous plaudits must have demonstrated to the visitor the pleasure received from his compositions. After the Firebird the auditors cheered the composer-conductor and the orchestra gave him a fanfare.

WOMAN'S SYMPHONY CONCERT

The third concert of the season of the Woman's Symphony Orchestra at the Studebaker Theatre on January 13 was a huge success for all concerned. First of all, we must congratulte Ebba Sundstrom for having rearranged her players. Then, we commend the gifted conductor for having paid heed to our suggestion that the draperies on the sides and back of the stage be removed and thereby improve the orchestra's tone which had been muffled at the first two concerts. From the first bars of the Mozart symphony in C major to the end of the concert the volume of tone indicated that the previous fault was not the players' but due to the errors which we had singled out. On this occasion we had opportunity to judge the vast improvement of the orchestra as a whole. The bleat in the wood-winds and brasses has completely disappeared and is replaced by a mellow and suave tone. The string department benefited through the new seating arrangement and literally "sang" the Mozart and Strauss music. Of the latter the tone poem, Death and Transfiguration, was played in memory of Mrs. A. J. Ochsner, Mrs. Charles H. Dennis and Helen Sears,

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A DISTINGUISHED MUSICAL CARGO

brought to New York by the SS. Rex on January 3. Standing, left to right: Samuel Dushkin, Nathan Milstein, Ignaz Friedman, Igor Stravinsky, Dr. Josef Hofmann, Wilfrid Van Wyck (Dr. Hofmann's European manager) and Leopold Mittmann. Seated, Mrs. Hofmann, Gitta Gradova and Mrs. Milstein.

Leonora Cortez Plays with Philadelphia Orchestra

PHILADELPHIA.—The fifth Sunday concert was given by the Philadelphia Orchestra (Fritz Reiner conducting) on January 13, with Leonora Cortez as soloist. A Hungarian program had been selected, which Mr. Reiner was eminently fitted to conduct, being a native of that country. There was no question about his success in the minds of the audience, for he was recalled as many as eight or nine times, at the close, and even cheered.

The delightful Hary Janos suite by Kodaly was the opening group. After the second part, the Viennese Musical Clock, the audience broke into applause, and again after the highly humorous Battle and Defeat of Napoleon. All of the sections were splendidly played.

Following this came a Divertimento for string orchestra, op. 20, on themes of old Hungarian Dances, by the contemporary Hungarian composer Leo Weiner. This consists of five sections, Tempo di Csardas, Fox Dance, Ring-Dance from Marosszek, Soldiers Dance and Shepherds Dance. In the final part a trumpet and a French horn were used in addition to the string orchestra. They were pleasing and well received.

Dohnanyi's Ruralia Hungarica (four movements of it) was given an excellent reading and performance. The duet in the first movement between the viola and oboe was played beautifully by Samuel Lifschey and Marcel Tabuteau, respectively. After the intermission Liszt's Les Preludes was accorded a particularly fine interpretation by Mr. Reiner.

Miss Cortez, one of the outstanding of the younger pianists, played the Liszt Hungarian Fantasy for piano and orchestra, with the orchestra providing a splendid background. Rarely has this brilliant work been heard here when it showed more warmth of tone, in spite of the largely technical character, nor when the brilliant passages were given with greater clarity. Miss Cortez is marvelously equipped technically, but her talents go farther, and include a grace of performance happily lacking in the effort which usually accompanies the performance of such colossal works, and the tone mentioned before saves the work from seeming merely a wonderful mechanical feat. She was ovationally received, and after many recalls played the Dohnanyi Caprice.

The final orchestral number was the Hungarian March from The Damnation of Faust, of Berlioz, which also was finely read and executed. M. M. C.

Barrère Little Symphony to Tour

The Barrère Little Symphony (Georges Barrère, conductor) will begin a four weeks' concert tour on February 12. Their itinerary takes them to Canada and through the Middle Western and Northeastern sections of the United States.

Pittsburgh Ensemble Begins New Year with Josef Lhevinne as Fêted Soloist

Foster Anniversary Marked by Ground-breaking for Memorial Building—Vienna Choir Boys and Rosemarie Brancato Among Those Heard in Rewarding Recitals

PITTSBURGH, PA.—Whatever honor accrues from giving the first concert of the new year goes to the Pittsburgh Symphony Society, which appeared under the auspices of the Pittsburgh Orchestra Association for the first time. The gesture of the latter organization in inviting the local orchestra to perform in the same series with the orchestras from Boston, Detroit and Minneapolis is commendable. Conducted by Antonio Modarelli, the local players gave a good account of Brahms' first symphony, the Gluck overture to Orpheus and Eurydice, Respighi's Pines of Rome, and provided a discriminating accompaniment to Chopin's F minor piano concerto superbly played by Josef Lhevinne. The latter, not heard here in several years, displayed the same artistic powers that have kept him in the forefront ever since his initial concert in this country many years ago. The audience tendered him an ovation well-merited.

FOSTER'S ANNIVERSARY OBSERVED

Stephen Collins Foster's seventy-first death anniversary was fittingly observed on January 13, when services were held at his grave here in Allegheny Cemetery and ground was broken for the $500,000 Stephen Collins Memorial Building within the shadow of the Cathedral of Learning—as the single edifice that will house the University of Pittsburgh's activities is known.

When the memorial is completed it will contain practically all existing Fosteriana including the splendid collection of Josiah K. Lilly, of Indianapolis, who spent years in gathering data concerning America's troubador.

Members of the American Association for the Advancement of Science meeting here in a national convention, were entertained by a concert given in their honor by the ninety-piece orchestra of the Carnegie Institute of Technology Music Department, directed by Dr. J. Vick O'Brien. Dr. Marshall Bidwell, organist and music director of Carnegie Institute, was soloist in the Guilmant first symphony, op. 42, for organ and orchestra. César Franck's D minor symphony was the orchestra's principal vehicle of expression.

The Pittsburgh String Symphonic Ensemble (Oscar Del Bianco, director) gave its third concert featuring the Respighi Trittico Botticelliano, heard here for the first time. Based upon three famous paintings of the fifteenth century Botticelli, likenesses of which were screened preceding performance, this work was given impressive projection.

Dr. Felix Maria Gatz, conductor-lecturer, and the faculty-student orchestra of Duquesne University here collaborated in the first of a series of monthly educational concerts. Dr. Gatz, professor of esthetics at Duquesne, disclosed superior conducting ability and revealed gifts as lecturer and musical analyst. Preceding the lecture Mozart's Bastien and Bastienne was presented under Dr. Gatz' baton, with the rôles capably sung and enacted by Lura Stover, soprano; Vincent Kroen, tenor, and George Toole, baritone.

ROSEMARIE BRANCATO IN RECITAL

Rosemarie Brancato, soprano, was recitalist at the Y. M. and W. H. A. accompanied by Victoria Franzen. She has a voice of warmth, and delightful quality which aroused keen enthusiasm from the large audience. Her program was presented with that naïveté of youth that most artists do not possess.

Pescha Kagan, Pittsburgh pianist, gave a successful recital under the auspices of the Twentieth Century Club. Brilliancy, verve and technical facility marked her playing throughout, reaping generous applause due to the insistency of which the program was lengthened.

The concert of the Vienna Boys Choir on the May Beegle course proved a red letter event of the local music season. Despite counter attractions, a vast audience packed Syria Mosque to hear these talented youngsters directed by Dr. Georg Gruber in artistic projection of liturgical and secular compositions. Schubert's charming Singspiel, Der Hausliche Krieg, was a highlight of the enjoyable program. By the time the end of the list was reached many extras were necessary ere the audience would depart. One of these was Dixie, sung in refreshing Viennese English, one of the boys directing his mates in this number. R. L.

Elisabeth Schumann Hailed in Minneapolis

Viennese Soprano Wins Applause as Soloist with Symphony Orchestra Under Eugene Ormandy in Mozart and Mahler Numbers—Appears in Second Orchestral Engagement

MINNEAPOLIS, MINN.—When musical etching is to be done, Eugene Ormandy has few peers. To beautify a tonal line is a passion with him, and to focus these lines into inimitable examples of perfection is almost a creed. He so treated the fourth symphony of Beethoven at the tenth concert of the Minneapolis Symphony Orchestra, January 11. Mr. Ormandy was contented with lower dynamic values, working upward from the *pianissimo*, and did not press too hard for climaxes. The entire work was, therefore, fresh, unforced, ingenuously sentimental; a friendly, kindly Beethoven. The most marked improvement of this orchestra is in the direction of dynamic variety below the level of mezzo-forte—not violent contrasts, but, to the contrary, flexible gradations of glowing texture.

The charm of melody line was augmented by the singing of Elisabeth Schumann of three Mozart songs, two airs from The Marriage of Figaro and Wiegenlied. Mme. Schumann maintained that delightful intimacy which we associate with the recital, an intimacy possible because of beauty of line and a lovely voice of sufficient carrying power to be heard in all parts of Northrop Auditorium.

The second part of the program presented waltzes from Der Rosenkavalier by Strauss and three Hungarian dances by Brahms-Dvorak. These dances were highly concertized, tempi and rhythms were tossed about with a freedom difficult for a dancer to follow; however, the result was stimulating and exhilarating.

Mme. Schumann sang three more songs with orchestral accompaniment: Der Gärtner by Hugo Wolf, and Ich atmet' einen Linden Duft and Wer hat das Liedlein erdacht by Mahler. These songs were so successful encores were added, among them being the achievement of the evening, Morgen, by Strauss, for which Harold Ayres, concertmaster, furnished a beautiful obbligato.

Mme. Schumann was again heard as soloist for the Sunday concert of the Minneapolis Symphony Orchestra, January 13, and pleased with the direct appeal of her lovely voice and high art. The program was German—Weber, Bach, Strauss, Mendelssohn and Brahms being represented. Harold Ayres and J. Andrew Cooper, violinists from the orchestra played the concerto for two violins in D minor by Bach with distinguished success. Ormandy infused the other numbers with breadth and color. The audience was not as large as might be desired, but was most enthusiastic. E. G. K.

Date of Mary Garden's New York Lecture-Recital Changed

The New York lecture-recital by Mary Garden which was to have taken place on January 22, has been postponed to January 29, when Miss Garden will appear in the grand ballroom of the Plaza Hotel, under the auspices of Samuel Emilio Piza.

A Patriarch of The Piano Passes

By IRVING SCHWERKÉ

FRANCIS PLANTÉ, one of the great pianists of the world, died at Saint Avit, Mont-de-Marsan, France, on December 19, 1934, at the age of ninety-five. He was born at Orthez, Lower Pyrenées, March 2, 1839.

Planté's life is unique in the history of music. He carried French pianism to one of its highest summits, and his long career is a continuous record of unswerving loyalty to his chosen instrument and of service to music and his fellow-men. His début as an infant prodigy was followed by a public career of over eighty years. With a phenomenal vitality, he kept abreast of the many generations he traversed in the course of his life, and he was one of the rare musicians of whom it can be said, "He lived his art."

Thanks to the success of his first appearance in Paris as a child performer, Planté was admitted to Marmontel's class at the Paris Conservatoire at the age of ten. At eleven he won the first prize. He now played three years in public, in recital and in chamber music séances, and in 1853, at the age of fourteen, returned to the Conservatoire studying harmony under Bazin. In 1855 he won the second prize in harmony.

As an *enfant gaté* of the public, his playing naturally acquired the faults that usually accompany childhood popularity. Becoming conscious of them, he retired to the Pyrenées and gave his talent what he called a "thorough overhauling." In 1872 he was "ready," his art was perfected. International renown as a virtuoso quickly followed. Planté toured and retoured many countries, everywhere acquiring fame for himself and French art. Generosity, the keynote of all great and cherishable art, was one of his strongest characteristics. It made him one of the most charming and lovable of men. He was not only literally in love with giving pleasure to people, but—and this fact is not generally known—from the day long ago when he saw his living assured, down to his last appearances when he was far over ninety, he gave practically all his earnings to public and private philanthropies.

His Reputation Legendary

Planté's reputation became so legendary that his death was reported over and over again, and I have even seen musical dictionaries that gave the year of his demise as 1898! In 1928 I heard him give—the only newspaper critic that heard and directly reported the event—what he considered the crowning performance of his career. Shortly before the War, Planté went to live at Mont-de-Marsan, there to divide his time between music and hunting. He was then already the dean of pianists, and in 1914, at the first call for aid, he reentered public life and played uninterruptedly for War charities until the Armistice.

From the Armistice until shortly before his passing, he repeatedly played in public, in recital, with orchestras, or with chamber music combinations, and the only visible effect of time upon him was to make him, with each succeeding year, a more formidable huntsman and a more universal exponent of the keyboard. In view of his years, the stories of his daily practice, of his prodigious repertoire—he studied all the moderns—and the rapturous reports of his playing, surrounded him in a glow of glory and fantasy unique in the annals of the piano. Mont-de-Marsan, where he lived, became a sort of pianistic Mecca. Great men brought him their admiration and homage; young students—no one knows how many—came in quest of his "secret." He loved students and never turned them away, but gave unstintingly of his sympathy and wisdom—often of his purse—to help them on.

"Not many were grateful," he told me, "but why give gratitude a thought, except to learn how to express it oneself? No artist can give what he does not possess, and the artist who has not gratitude in his heart can have no generosity in his art. Sterile art is the price of ingratitude. Goodness, but I think that is expensive!"

A Visit to Mont-de-Marsan

I received an irresistible invitation from Planté to spend May 10, 1928, at Mont-de-Marsan. On that day, the Grand Old Man of the Piano was giving a "grand pianistic festival," in two parts, each one a complete recital. The occasion was the celebration of the eightieth anniversary of his career and of his ninetieth birthday. It was also to be his farewell to the public, but in this he was wrong, for he played many times thereafter in various places in France. Planté at ninety, finer and more wonderful than ever! In my youthful enthusiasm, I visualized whole trains-full of writers and critics rushing to Mont-de-Marsan to profit by the rare event. "Never mind, *mon enfant*," said Planté, agreeing that I was still very young, "never mind if you *are* the only one that has taken the trouble. This is not a festival for the papers, but for history! Never worry that the papers are not going to find out all about it!"

An Impromptu Rehearsal

I arrived at Mont-de-Marsan on May 9, at ten in the evening. At eleven there was a knock at my door. Planté was waiting in the hall below. He had come in fifteen miles from the country to welcome the "pilgrim." "Come to the theatre at nine in the morning," he said when leaving, "I will be there and will show you many things."

At the appointed hour I went to the theatre but Planté had already been there an hour, inspecting the hall, arranging the lighting, seeing that the piano was properly placed, and making sure that the seats were correctly numbered. "I have never liked accidents," he said. Someone asked if he felt tired. "Nonsense," he retorted, sitting down to the piano and tearing off a deluge of massive chords. "The only part of a concert that tires me is getting ready for it. Preparation is sometimes a bit fatiguing; the concert itself is a rest."

FRANCIS PLANTÉ,
from a photo taken by Irving Schwerké at Mont-de-Marsan, France, on May 11, 1928.

Planté played! Piece after piece, as if musing on music's magic and completely under its enchantment. Ten o'clock, eleven, eleven-thirty. Had he forgotten that he was giving a recital that afternoon and another that evening? "There is really nothing to be anxious about," he admonished over his shoulder, "all the work for the festival is done, and all the old-man prodigy has to do is to play his recitals."

"Have I never told you how Liszt, Henri Herz and I composed a musical portrait?" he enquired, finishing off a vertiginous rhapsody. "No? Well, I will tell you now and then it will be time to lunch. I must not be late this afternoon. At my age one knows better than to keep an audience waiting."

Manuscript for a Marquise

And he told how A Musical Portrait of the Marquise de Blocqueville, by Herz, Planté and Liszt, came to be written, how these three virtuosos transcribed their impressions of the gracious and talented Marchioness to music.

"The original of this manuscript," Planté wrote me later, "I penned and personally presented to the Marquise de Blocqueville, in 1868. The musical postscript which the Marquise asked of the great Liszt (who was then at Rome) he sent to her in 1869. I played this music at the Marquise's musicales—as you can read in the explanatory notices in the published edition—and the Figaro supplement published it on April 14, 1885. This is a brief history of a musical episode which, it can safely be said, is certainly without precedent.

"First, I will show you how Herz played *his* piece, how Liszt played *his*, and how Planté played *his*. Then I will show you how Liszt played Herz, how Herz played Liszt, and how Planté played the three of us. Planté, you see,"—and I shall never forget the twinkle in his eyes—"can imitate any pianist you can name, but the pianist whom Planté likes most to imitate and the one he imitates the best, is—Planté! Time for lunch!"

He closed the piano, shook hands all around—we were now quite a little group—and went out to dine with a "young friend of eighty-seven." Promptly at half past two he began his piano "festival."

A Genius Transfigured

Wonderful day! Words must forever be impotent to describe it. For a while we breathed the rarified atmosphere of an artistic-spiritual summit. The instant Planté touched the keyboard, he was as one transfigured. He made the piano into a medium of new and soaring eloquence. Weber, Gluck, Schumann, Fauré, Beethoven, Liszt, Debussy. And many others. Sonatas, gavottes, minuets, intermezzos, polonaises, romances impromptus, rhapsodies, ballads. Encore upon encore, ovation upon ovation. Some pieces had to be repeated three and four times.

The evening recital continued the ascent. Mendelssohn, Berlioz, Beethoven, Liszt, Chopin. From two-thirty in the afternoon until midnight, Planté played. With every measure he became younger, more powerful, more dynamic, electrifying. With the last number, the tear-faced, cheering audience, rose with one accord and overwhelmed the inspired interpreter with acclaim and adoration.

Planté advances to the front of the stage, raises his hand as if in benediction.

"And now, to say Farewell!, to close this career of over eighty years, Chopin's song of triumph shall also be mine! The Victory Polonaise! Victory victorious!"

The audience remained to cheer, implore, applaud. "To him that overcometh," I thought, and making my way through the delirious crowd, went out into the luscious night.

The sky was ablaze with stars. Stars, stars, stars! And suddenly I understood what I had that day experienced. Planté never looked up to the stars, but out from them! That was his "secret."

Toscanini Here for N. Y. Philharmonic Series

Arturo Toscanini arrived January 17 on the SS. Conte de Savoia for his tenth successive season as director of the New York Philharmonic Orchestra. He will conduct for ten weeks, the opening concert taking place in Carnegie Hall, New York, on January 24. He is accompanied by Mrs. Toscanini.

Cast of Metropolitan's New American Opera

The new American opera, In the Pasha's Garden, libretto by H. C. Tracy, after a tale by H. G. Dwight, music by John Laurence Seymour, which had its première at the Metropolitan Opera House on January 24, presented Helen Jepson, American soprano, in her Metropolitan début. She took the part of Helene. The other principals were Frederick Jagel (Etienne), Marek Windheim (Zümbül Agha), Lawrence Tibbett (The Pasha) and Arthur Anderson (Shaban). The opera was rehearsed and conducted by Ettore Panizza, the stage direction was by Wilhelm von Wymetal, Jr., the novel scenery has been designed by Frederick J. Kiesler. On the same bill with this opera, which lasts about forty-five minutes, was a performance of La Boheme, with Queena Mario and Nina Morgana, Nino Martini, Richard Bonelli, Ezio Pinza, Millo Picco, Pompilio Malatesta and Max Altglass, with Vincenzo Bellezza conducting. The occasion was a benefit for the Southern Women's Educational Alliance. The performance will be reviewed in the February 2 issue of the Musical Courier.

Juilliard School to Produce Gluck Work

The Juilliard Opera School will present Gluck's opera Orpheus as its second offering of the season, in the Juilliard Concert Hall, New York, on January 30, 31, February 1 and 2. Albert Stoessel is to direct the performance and the cast and orchestra are composed of students of the school. Alfredo Valenti will direct the staging and design the scenery, and Arthur Mahoney is arranging the ballet. The opera is to be sung in English. There are alternating casts, in accordance with the Juilliard custom, which comprise: Rise Stevens and Pauline Pierce in the rôle of Orpheus; Marvel Biddle and Emma Beldan, Eurydice; Maxine Stellman and Annamary Dickey, Amor; Helen Fernum and Carolyn Urbanek, A Blessed Spirit.

Music Projects Planned by New York Municipal Art Committee

Mayor LaGuardia of New York and his newly appointed Municipal Art Committee have laid plans for a Municipal Art Centre, a High School of Music and other cultural projects. Mrs. Henry Breckinridge is chairman of the committee, which comprises 123 artists and art patrons. Mr. LaGuardia said he is assured of support from the city administration and of the interest of Harry Hopkins, Federal Relief Administrator, and of Mrs. Roosevelt. The Mayor's plans include free educational concerts to popularize good music and the establishment of a municipal symphony orchestra. A site of land owned by the city is to be assigned for the proposed art centre. Paintings and sculpture may be exhibited there. State and Federal coöperation are expected by Mr. LaGuardia.

James G. Blaine Addresses Musicians' Emergency Fund Meeting

James G. Blaine, president of the Marine Midland Trust Company, and nephew of Dr. Walter Damrosch, recently addressed a meeting of officers and committee heads of the Musicians' Emergency Aid. Mr. Blaine said in part: "The raising of money for needy musicians is a serious problem, because the artist is proud and sensitive and he is the last person in the world to want charity and his problem has to be ferretted out. This city is much more conscious, socially, as to its obligations to those in distress than it ever has been since 1929." He went on to mention the progress that is being made in moral rehabilitation of people broken in spirit, and stressed the importance of music as a social force. He said that he did not labor under the delusion that there is no money left, "because there is plenty of it," and he recommended those fortunate enough to have retained their wealth to help those in need. He ended by remarking, "If I only had the power of the pen I would love to write a story about the generosity of the poor to the poor. I would like all those who have money and could give ten times more than they do to know that story."

Philadelphia Chamber Orchestra Conducts "Composers' Laboratory"

The Chamber Orchestra of Philadelphia and Composers Laboratory (Isadore Freed, conductor), is offering composers an opportunity to hear their works played in private performance and under laboratory conditions. Those composers who submit manuscripts will be promptly notified at what date the hearing of their work will take place, and arrangements will be made to have them attend this hearing. There are no restrictions regarding the æsthetic tendencies of this music. For the present, only works for string orchestra plus a limited number of wind instruments or any other combinations within this range can be accepted. Manuscripts should be sent as soon as possible to Arthur Cohn, 1235 Pine Street, Philadelphia.

English Music Introduced by Boult with Boston Orchestra

Works of Holst, Bax and Bliss Offered in Symphonic Program by Guest Conductor to Warm Appreciation of Audiences—Sevitzky Leads Novelty by Hadley—Lehmann, Simonds and Chamber Ensembles Applauded

BOSTON.—Adrian Boult, conductor of the BBC Orchestra of London, completed a successful two weeks' engagement as guest conductor of the Boston Symphony Orchestra with concerts on January 18, 19 and 21. The Englishman was greeted on each occasion with the most cordial and appreciative applause from the Boston audiences, which accorded him the testimonial (rare in Boston) of adding the stamping of feet to the clapping of hands. The concerts of the 18th and 19th were devoted to the second of his programs, including the Schubert C major symphony and three English works—Bliss' Introduction and Allegro, Holst's Fugal Concerto for flute, oboe and string orchestra, and Arnold Bax' Garden of Fand. The program of the 21st, for Boult's final appearance here, was made up of various items of the two other programs, as was that for the concert of the Boston Orchestra which he directed in Providence, R. I., on January 15.

Each of the English works was unfamiliar here, only the Bax having been performed in this city previously; but they were none the less welcome in performance. The composition by Bliss was played by Stokowski and the Philadelphia Orchestra (to whom it was dedicated) several years ago, but if it has had any other performances in America they have escaped our notice. Under the persuasive leadership of Dr. Boult, the Boston orchestra played the Introduction and Allegro splendidly, and justified the choice of this number. The Holst concerto, if superficially more complicated because of its polyphonic character (each movement is fugally developed), is slimmer stuff, though pleasant enough in its way. The present performance enlisted the notable talents of Georges Laurent, flutist, and Ferdinand Gillet, oboist. This piece, by the way, commends itself not only to major symphony orchestras, but also to less proficient groups because of its light orchestration and because, at first hearing, it did not seem especially difficult to perform.

Dr. Boult confirmed, in these works, the opinion of his fine gifts previously set forth. They were even more in evidence, however, in the splendid re-creations of the Schubert symphony and the Bax tone-poem. The symphony was reproduced with freshness as well as clarity by the simple process of allowing the music to play itself (apparently). Under Dr. Boult's inspiring leadership the orchestra gave a beautiful interpretation of The Garden of Fand, persuading your correspondent, at least, that no more provocative and subtly suggestive music of the sea than this has been written since Debussy.

In between the final two concerts of his stay here Dr. Boult found time for a hurried trip to New York, where he led the General Motors Symphony Orchestra in its concert on January 20, with Myra Hess as soloist in the first movement of the Schumann concerto.

Sevitzky Presents Hadley Novelty

The Peoples Symphony Orchestra, led by Fabien Sevitzky, gave its sixth concert of the season at Jordan Hall on January 13. The largest audience of the season, substantially filling the auditorium, was also the most warm in its appreciation of the program, which included Tschaikowsky's Francesca da Rimini and violin concerto, Hadley's new Scherzo Diabolique, for first performance hereabouts, and Mendelssohn's Scotch Symphony. The Hadley opus has as program a terrifying night ride undertaken to catch a train. "All the hazards of prohibitive fast driving, the onrushing myriad headlights of approaching autos, the whirring and whizzing of cars as they passed—this is the background of the picture which suggested this composition," according to the composer, who was present to applaud the performance and to receive, in turn, applause from the audience. Celia Gomberg, talented young violinist, was well liked in the concerto by the audience which was also heartily appreciative of the efforts of the orchestra and its conductor. The response of the public, indeed, was an encouraging tribute to Mr. Sevitzky and to his notable conductorial talent, about which your correspondent has already discoursed at some length on several occasions in the past.

Lehmann in Notable Recital

Lotte Lehmann gave a remarkable demonstration of her art of song at a recital before an audience filling Alumnae Hall, Wellesley College, on January 11. Her program consisted mostly of Lieder—two each from Beethoven and Schubert, a larger group from Schumann and three from Strauss. Mme. Lehmann had already indicated here, in the past, the ripeness of her art and the beauty of her vocalization in song as well as opera, but on the present occasion the perfection of her singing surpassed her previous efforts. It remained, however, for a group of Russian songs, translated into English—three by Gretchaninoff and one by Rachmaninoff—to indicate that she is at home elsewhere than merely in German music. The writer was especially surprised by the purity of the English, which was both enunciated with the greatest clearness and pronounced with equivalent exactness. It is almost needless to say that the audience, enthralled during the actual performances, applauded with the greatest enthusiasm, even though the singer was meager with extra numbers.

Bruce Simonds Returns

Bruce Simonds, who enjoys a loyal following in Boston, played a piano program before a friendly audience at Jordan Hall on January 12, presenting the Bach fantasy and fugue in A minor, Beethoven's E major sonata, op. 109, Schumann's too seldom-played Faschingsschwank aus Wien (at least, too seldom hereabouts), Ravel's Gaspard de la Nuit, and shorter pieces by Liszt, Bartok and Dohnanyi. In short, it was a musician's program, which was to be expected from a musician of the seriousness and conscientiousness of Bruce Simonds.

Chamber Music Aplenty

The other more important concerts of the week fall into the category of chamber music, which has been much neglected in Boston in recent seasons, but for which the present deluge made slight amends. Even the children were not neglected in this deluge of musical manna, for the second of the Saturday Morning Junior Concerts in Sanders Theatre, Harvard, on January 12, with Russell Ames Cook to act as genial and informative master of ceremonies, was devoted to a program containing two movements from Chausson's concerto for violin, piano and string quartet, the Mozart string quartet in D major (K. 575), and Ravel's introduction and allegro for harp, flute, clarinet and string quartet. The excellent performances, by Dorothy Ziolkowska, violinist, Edwin Biltcliffe, pianist, and various members of the Boston Symphony Orchestra, were applauded by these precocious youngsters, who apparently have not yet learned some of the prejudices of their elders.

The Boston Flute Players' Club gave the second concert of the season at the Hotel Vendome on January 13. Georges Laurent, artistic director, and his colleagues of the Boston Symphony Orchestra presented for the benefit of an appreciative audience of good size a program consisting of trios for flute, viola da gamba and harp by Antonio Lotti and Prudent, an eighteenth-century Frenchman whose first name is apparently in oblivion; Hugo Leichtentritt's second string quartet (for the first time in Boston); Albert Roussel's Serenade for flute, harp and three strings; and songs by Mozart, Bach and Debussy, with Isabel French, soprano, to sing them. Scarcely one of these items would be heard in a Boston concert hall in the regular course of many seasons, and the credit therefore redounds the greater to this courageous society. Most of the music on this occasion, as it happened, was pleasant rather than provocative; and was well performed by the various artists.

But Dr. Leichtentritt's quartet deserves a special note. The former correspondent of the Musical Courier, who is at present in the music department of Harvard University, has here written music modern in dress but, it seems to me, essentially romantic in outlook. So much, at any rate, was the impression derived from the first Boston performance, which seemed to please the composer as well as the audience.

Another enjoyable concert was given by the Chardon Quartet at Brattle Hall, Cambridge, on January 17. This was the fourth of their seven concerts of the season, the complete program of which includes numerous new works, two of which, later in the year, will be world premières. At their last concert, however, the Chardons settled down to a good, old-fashioned evening of Brahms and, as might be expected, attracted their largest audience of the season, as well as most cordial. The program included two quartets—A minor, op. 51, and B flat major, op. 67—and the clarinet quintet, with Victor Polatschek, a colleague from the Boston Symphony Orchestra, as the soloist. Naturally this was the highlight of the evening's music-making, and the performance itself was delightful as well as moving.

Trio of Malkins

A faculty concert of the Malkin Conservatory of Music at Steinert Hall on January 16 had for its principal features trios by Mozart in C major and Mendelssohn in D minor, played by Anita Malkin, violinist, Manfred Malkin, pianist and dean of the conservatory, and Joseph Malkin, cellist and the conservatory's director. In between, the cellist played Boellmann's Symphonic Variations, while Manfred Malkin was heard in piano pieces by Chopin and Liszt. Trio concerts are none too frequent in Boston, at best, and an audience of good size was on hand to applaud the performers. This concert was the first in a series that is to be given this season.

At the New England Conservatory

The annual series of chamber music concerts given under the auspices of the New England Conservatory of Music was inaugurated for the present season on January 15 at Brown Hall. The program included the Schumann piano quintet and the B-la-f Quartet, for which separate movements were written, it will be recalled, by Rimsky-Korsakoff, Liadoff, Borodin and Glazounoff. The performers were Verona Durick, piano, Renato Pacini and Genevieve Thompson, violins, Margaret Hardinge Clark, viola, and Alexander Mark, cello.

Einar Hansen, violinist, member of the faculty of the New England Conservatory, and Jeannette Giguère, pianist, gave a program of music for the two instruments at Jordan Hall on January 16. The program, which was under the auspices of the conservatory, included sonatas by Beethoven in C minor and Scheinpflug in F major and the Schubert Fantasy, op. 159.

Beatrice Silverman, a student at the conservatory, gave a recital, accompanied by her teacher, Gladys Miller, at Brown Hall on January 14. Her program included two Jewish melodies by Ravel among other interesting items.

Longy School Concert

At the regular Tuesday evening concert in the Longy School of Music on January 15, Lucille Morrison, pianist, played pieces by Bach, Schubert and Chopin; and Agnes Kearn Quinn, soprano, sang numbers by Falconieri, Paisiello, Mozart, Bizet, Hue, Bantock, Shaw, Thompson and Clark.

Activities of Josef Zimbler

Josef Zimbler, cellist, who joined the Boston Symphony Orchestra at the beginning of this season, has been active with numerous solo and chamber music engagements. The latter have included a trio, a string quartet, and a miniature symphonic ensemble, the members of which, besides Mr. Zimbler, are A. Krips, violin, G. Madsen, flute, E. Caughey, harp and A. Fiedler, piano. The trio, consisting of the Messrs. Krips, Fiedler and Zimbler, had engagements recently at Medford and Woburn, Mass. The Zimbler String Quartet, consisting of Messrs. Krips, M. Zung, H. Werner and Zimbler (all of the Boston Symphony Orchestra) made its début in Manchester, N. H., on November 6 and played again in Portland, Me., on January 9. Among Mr. Zimbler's solo cello engagements have been concerts at Southbridge, Mass., on November 2 and at Salem, Mass., on January 13. M. S.

Edna Weese Sings in Concert of Giorni Compositions

Edna Weese, soprano, sang on January 15 at a concert sponsored by the New York College of Music, presenting a program of compositions of Aurelio Giorni. Miss Weese sang Cadenabbia, assisted by the composer and a string quartet. On January 8 Miss Weese gave a costume recital for the Colonial Daughters of the Seventeenth Century at the Plymouth Institute in Brooklyn, N. Y.

HANS KINDLER,
conductor of the National Symphony Orchestra, Washington, D. C., will present prominent soloists for the February concerts. February 7, Viola Mitchell, violinist, appears with the orchestra; 10, Sophie Braslau, contralto; 21, Myra Hess, pianist; 24, Mischa Elman, violinist.

Barcelona Has Active Opera Season

Teatro Liceo Gives Splendid Hearing to Boris, Rosenkavalier, Puritani, Trovatore, and Barber

BARCELONA.—Thanks to the administrative incapacities of the Liceo Board of Directors, which the Catalonian Government appointed in the early days of the Republic, and further, thanks to the separatist revolution (quickly put down by troops of the Central Government), it was for a time feared that for this season the Liceo, Spain's foremost opera house, must remain closed.

Fortunately, however, one of the first tasks of General Batet, upon his advent to power, was to see what could be done towards providing the Catalonian population with its favorite form of amusement. The General enlisted the services of Juan Mestres, an expert impresario, and soon a good working operatic troup was organized and the season assured.

The Liceo opened in late November with Boris Godounoff. Ever since Koussevitzky brought this work here about ten years ago, Boris has continued one of the most beloved numbers in our repertoire, and Conductor Steiman cannot be too highly praised for his excellent handling of it this season. The principal singers were furthermore already well-known to the Barcelona public, all of them having been applauded here on former occasions. First mention should go to Zalesky, who had really inspired moments in the title rôle; soprano Elena Sadoven, who, as Marina was warmly applauded in the love duet; to the tenors Ritch and Posenkousky, and to the basso Kaidanov.

The second opera presented was Rosenkavalier, another opera which our audiences love, and the customers took particular joy in hearing it sung in Catalonian. The orchestra was conducted by the Spanish violinist Juan Manen. The singers included Mércedes Caspir, Carlota Dahmen and Vicente Betoni.

Bellini Centenary Marked

To commemorate the Bellini centenary, a performance of The Puritans was organized, with Mércedes Capsir, Hipolito Lazaro and Granforte, Padovani conducting the orchestra.

Lovers of *bel canto* had a new opportunity to rejoice when Trovatore—ever charming music—was slated and served with uncommon artistry by Fidela Campina, Altube, Salagaray and Granforte.

Barber of Seville, which had not been heard here for some years, also completely packed the Liceo. The inspired Rossini score gave exquisite pleasure. Padovani was at the helm, and in the efficient cast were Mércedes Capsir, Galeffi, Solari and Betoni.

TOMÀS ORTS CLIMENT.

Sylenka in Ireland

Sylenka, Spanish dancer, recently gave a program of favorite dances (Jota, Habanera, Tango Fandangillo and Bolero) at the Mount Trenchard estate of Lord Monteagle, in County Limerick, Ireland. Sylenka is planning to tour Ireland next season.

Re-Christened Hamburg House Now Known as State Opera

Orpheus in Renovation—Richard Strauss Receives Medal—Concerts Led by Jochum—Chorus Admits Female Singers—Gigli, Gieseking, Cortot, Heard in Recitals

HAMBURG.—Things have happened at the Hamburg Opera. First, the venerable institution got a new name, then it acquired a new conductor. State Opera is now the appellation of the Hamburg house, and as such it must henceforth be known.

Its director and first conductor is Eugen Jochum. Swarnousky, who was recently engaged to help in the conductorial duties, brought out Gluck's Orpheus in a completely renovated version, the rôle of Orpheus being sung by a tenor, and not a contralto, as it was when created long ago at the Paris Opéra. The whole performance was one of the best Hamburg has had since Pollini's directorship. It was what one could call a really "grand evening." In the difficult title part, the Hamburg tenor Willy Frey was admirable. Another opera which Swarnousky handled with masterly skill was Macbeth (by Verdi) given without a single cut. Sabine Kalter, as Lady Macbeth, stood out among the vocalists.

STRAUSS HONORED

Much celebrating was in order on the occasion of Richard Strauss' seventieth birthday. Strauss came to Hamburg to conduct his operas Arabella and Frau ohne Schatten. The Senate paid him homage by presenting him with the Brahms Medal, and the festival week ended with a gala performance of Rosenkavalier.

FEW ORCHESTRAL NOVELTIES

The orchestral concerts under Eugen Jochum brought hardly any novelties, though a Dance Suite by Bartok and a symphony, Mathis der Maler, by Hindemith, met with ringing applause. Assisted by the Sing Academy, Jochum conducted a large choral work, Heldenrequiem, by Gottfried Müller, but it must be considered in the light of an essay and in no way as a mature composition. Furtwängler conducted the first of five subscription concerts in November, but the second was, much to general regret, put off and people are still wondering just when it will take place.

CHAMBER MUSIC AND CHORAL ACTIVITIES

Excepting the concerts by the Elly Ney Trio (Florizel von Reuter is first violinist) chamber music hearings dwindled down to practically nothing though many are announced for after the New Year.

In the choral domain it should be noted that the Hamburg Choirs (formerly conducted by Eugene Papst) are now under the direction of Dr. Hoffmann; and that the Lehrergesangverein has opened its doors to the fair sex. Women may now join this organization, and it is a most welcome departure, for the chorus will henceforth be able to present numbers which hitherto it could not perform.

VARIOUS TONAL ITEMS

Friedrich Brinckmann has been appointed to succeed Prof. Sittard (called to Berlin) as organist at the Michaelis Church; the Hamburg Broadcasting station gave an impressive reading of Marien Music, by Ilse From-Michales; Gigli, Maria Müller, Gieseking and Prihoda gave recitals to packed houses; and the sensation of the season thus far was the French pianist Cortot in an unforgettable program of Schumann and Chopin.

EDITH WEISS-MANN.

Mengelberg's Mahler and Beethoven Win Warm Acclaim in Amsterdam

Concertgebouw Orchestra and Many Recitals Put Cheer into Holiday Season's Concert-Going—Bartlett and Robertson Score—Brailowsky's Playing Casts Spell

AMSTERDAM.—One of Mengelberg's favorite works is Mahler's seventh symphony. The conductor led it—and with intense singular devotion—at once of the Yuletide concerts, thereby giving Amsterdam music-lovers a memorable experience.

If Mengelberg loves the composition, it must be said that the Dutch public is likewise (generally speaking) fond of it and always listens to it with satisfaction. It is not music for every baton, but under Mengelberg's it became an outpouring of deep persuasiveness and exalting sentiment. In lighter vein and at another concert, Mengelberg cheered all hearts with the dulcet strains of Johann Strauss and Suppé.

On another occasion and highly appropriate to the Christmas mood, he gave an impressive reading of Missa Solemnis, by Beethoven, in which he was assisted by eminent soloists and the excellent Toon Kunst Chorus. At still another concert, Mengelberg presented From the South, an attractive orchestral suite by the Dutch composer Gerard von Brucken, and Kodály's rather disappointing Dances from Galanta.

SOLOIST APPLAUDED

At the Strauss-Suppé concert, Helen Cals, Dutch coloratura soprano, sang some Mozart arias and the Blue Danube Waltz. Miss Cals has a beautiful voice, supple and pure, and her rippling delivery of the Strauss waltz metaphorically brought down the house.

PIANO DUETTISTS POPULAR

The month of December also provided Amsterdam with a number of interesting recitals given by outstanding artists. Ethel Bartlett and Rae Robertson, splendid pair of pianists, and who return to Amsterdam each year to a growing number of followers, offered a charming program of Clementi, Brahms, Bizet and Sinding, in the Concertgebouw recital hall. Their team-work made the audience marvel and applaud.

BRAILOWSKY FÊTED

Alexander Brailowsky's Christmas matinee at the Lyceum drew a large crowd which acclaimed him enthusiastically in everything he did. Brailowsky's playing is of breath-catching brilliance and bravura, casts a spell over his hearers, and holds them throughout every note of his program.

Jean Robinault, who gave a recital (also at the Lyceum), impressed with his brilliant playing and earnestness, and was especially pleasing for the youthful vigor he imparted to his Chopin numbers.

KRAUSS AND GOLDBERG

Lili Krauss, young Hungarian pianist, and the violinist Simon Goldberg, offered Beethoven sonatas at their joint recital in the Concertgebouw. Although temperamentally different, they gave much that was admirable in their readings and had a big success.

RUSSIAN SOPRANO WINS

Oda Slobodoskaja, Russian soprano, is one of the most striking singers heard here in many a day, and in her special sphere—music of her fatherland—she is an artist of unusual stature. Her interpretations of Gluck, Brahms and Wolf (she gave her recital in the Concertgebouw) did not impart the desired "thrill," but when she sang Tschaikowsky, Rimsky-Korsakoff and Glinka, she was magnificent and touched all hearts. A few evenings before she had appeared as soloist with the Concertgebouw Orchestra, under Mengelberg, and won plaudits with the Ah Perfido aria by Beethoven. She also sang numbers by Moussorgsky and Borodin and in them revealed her complete kinship with such masters.

EVELETH VAN GEUNS.

Supervia Visits Denmark and Britain

Conchita Supervia has fulfilled an extensive schedule of engagements in Denmark and the British Isles during the past autumn. In Copenhagen, she was soloist at the Radio State Orchestral concert and gave a recital. In London she gave a joint recital with Joseph Szigeti at Queens Hall. Her International Celebrity Tour took the Spanish mezzo-soprano to Leicester, Belfast, Dublin, Newcastle, Glasgow, Dundee, Aberdeen, Edinburgh, Birmingham, Sheffield, Bristol, Middleborough, Liverpool and Manchester. She appeared in a recital for the Bouverie Society, Folkestone. Mme. Supervia was heard at a BBC Chamber Music concert, her program including a group of Judeo-Spanish songs and one of songs dedicated to her by modern composers. The London Music Club gave a reception at the Mayfair Hotel in honor of Mme. Supervia. She sang the seven Popular Songs of Falla, with Ivor Newton at the piano, and Leon Goossens and Mark Hambourg played solos.

Old Vienna Orchestra Program

When the Old Vienna Symphony Orchestra, under the direction of Emil Hilb, presents its first concert at Town Hall, New York, on February 2, Leopold Godowsky will be represented on the program when his former pupil, Clarence Adler and Mr. Adler's present student, Pauline Ruvinski, play the Mozart concerto for two pianos with cadenzas by Godowsky. These cadenzas, due to their recognized technical difficulties, have rarely been played on the concert stage here.

Greenwich String Ensemble Active

The Greenwich String Orchestra (Enrique Caroselli, conductor) of the Greenwich Settlement, New York, is made up of forty young people, some of whom have been with the orchestra since childhood. The orchestra was awarded the permanent cup of New York City, which must be won three years in succession. The String Ensemble group received its permanent cup under the same rules. Last month the orchestra presented an all-Bach program, marking the beginning of the orchestra fund. Repeated concerts depend largely on the growth of the fund's success. Mr. Caroselli is planning to introduce several of the compositions which he brought back with him from a recent visit to his home in South America. These will be New York premières.

Detroit Orchestra in Festive Programs

Gabrilowitsch Conducts Bruckner's Seventh—Soloists Heard with Ensemble Include Hulda Lashanska, Richard Bonelli and Ezio Pinza

DETROIT, MICH.—The Detroit Symphony Orchestra, with Victor Kolar conducting, had as guest artist Ezio Pinza, bass of the Metropolitan Opera,, in the eleventh Sunday evening Ford broadcast on December 16 at Orchestra Hall. Accompanied by the orchestra he sang Verdi's Prologue to Simon Boccanegra, Burleigh's Little Mother of Mine, Sibella's Girometta, Tosti's Ultima Canzone and Gounod's Calf of Gold from Faust, with the choir. The chorus also sang Gounod's Chorale and Soldiers' Chorus from Faust and Hile's Shadows of the Evening Hours. The orchestral numbers were selections from Lehar's Merry Widow, Grainger's Molly on the Shore, Ponchielli's Dance of the Hours, Grieg's March of Homage and Herbert's Dagger Dance and Al Fresco. The auditorium was well filled, as usual.

LASHANSKA WITH ORCHESTRA

The regular Detroit Symphony Orchestra concert on December 20 directed by Ossip Gabrilowitsch in Orchestra Hall, had Hulda Lashanska a studious songstress who made a notable impression as guest artist. Her delivery and diction as well as style were that of a gifted artist and in musicianship she ranks ace high. Her program while a sombre one, nevertheless gave her scope to exhibit some fine middle and low notes with utmost ease and finesse. She was greatly appreciated by the audience and received numerous curtain calls. Mme. Lashanska's songs were Bach's Come, Sweet Death, Wagner's Traume, Gabrilowitsch's Good-bye, Tschaikowsky's Nur wer die Sehnsucht Kennt and Strauss' Zueignung.

The orchestra presented for the first time Bruckner's seventh symphony in E major, and an exceptionally fine composition it proved to be. The program opened with the lovely ballet suite No. 1 from operas by Gluck, orchestrated by Felix Mottl, and concluded with Rimsky-Korsakoff's colorful and delightful Capriccio Espagnol, which was played with zestful delight and sent the audience home in a happy frame of mind.

BONELLI IS APPLAUDED SOLOIST

The twelfth Detroit Symphony broadcast by the Ford Motor Co., directed by Victor Kolar from Orchestra Hall on December 23, had Richard Bonelli, outstanding and gifted baritone, as soloist. With a freshness of voice and verve of vitality that make one glad there is such a thing as song to brighten life's byways, he sang Massenet's Vision Fugitive from Hérodiade as a solo, and with the orchestra and choir Westendorf's I Will Take You Home Again, Kathleen, Rossini's Largo Al Factotum from Barber of Seville (which was a gem), Kern's Ol' Man River and Oakeley's Oh, Come All Ye Faithful. The choir sang with precision a group of six Christmas carols of different Nations and Handel's Hallelujah Chorus from The Messiah. The orchestral contributions were Herbert's March of the Toys from Babes in Toyland, Goldmark's Scherzo and Massenet's Alsatian Scenes. R. C. B.

Pauline Winslow Works Used in Sound Picture

Pauline Winslow, American composer, recently witnessed a preview of her The Bounding Main, a forthcoming Fox-Educational song picture. Featured numbers of the production include several of Miss Winslow's compositions. These are: Adieu to Maimuna, Eight Bells, As Off to the South-ard We Go, Blow the Man Down, Homeward Bound, Rolling Home and Hoodah-Dey, all for male voices.

Steffy Goldner in Vienna

Mrs. Eugene Ormandy, wife of the conductor of the Minneapolis Symphony Orchestra, better known under her own name of Steffy Goldner in New York where for years she was harpist of the New York Philharmonic Orchestra, is spending the winter in Vienna. She has taken the apartment in Vienna which Chancellor Dollfuss was to occupy, had he lived. The conductor will join his wife there at the conclusion of his season in Minneapolis.

BERNARD R. LABERGE PRESENTS

THE PHENOMENAL ONE-ARMED PIANIST

Soloist with Boston Symphony
New York, Carnegie Hall

He showed commanding musicianship and ***played with an aplomb and gusto thrice admirable.*** At the end of his performance the audience was long in having enough of him.—***OLIN DOWNES in New York Times.***

One found one's self engrossed by the sensitiveness of the artist's phrasing, the extent to which ***his incredible technique was subordinated to the delivery of the musical thought.*** There were moments when the clear sounding of the melody through cascades of arpeggios, the marching, plangent chords, the rich sonority of the tonal flood, ***left one a prey to the mere crude emotion of startled incredulity.—LAWRENCE GILMAN in Herald-Tribune.***

His performance was ***not only amazing, but also eloquent and temperamentally compelling.*** Wittgenstein ***conquered his listeners completely.—LEONARD LIEBLING in New York American.***

His technique is incredible; the strength, sonority and finesse reposing in that one hand makes a second almost superfluous.—***JULIAN SEAMAN in Daily Mirror.***

He has developed a phenomenal left hand with which he accomplished effects that sound impossible as he sweeps from one end of the keyboard to another. ***Frantic applause greeted his performance.—HENRIETTA WEBER in Evening Journal.***

Mr. Wittgenstein's left hand ***accomplished marvels, not to say miracles.*** His sustaining of melody for instance, while it seemed another hand must be flying all over the keyboard, was ***positively uncanny.—PITTS SANBORN in World Telegram.***

The Ravel Concerto amazed the listener who ***can hardly believe that the artist has not both hands. —W. J. HENDERSON in Sun.***

Paul Wittgenstein won the ***heartiest ovation of any performer this season.—DANTON WALKER in Daily News.***

At first there is ***astonishment at the miracles which he performs*** with only one hand; after a few minutes one is aware only that an excellent pianist is playing.—***ROBERT A. SIMON in New Yorker.***

Soloist with Boston Symphony
Boston, Symphony Hall

The temptation of another pianist is to gasp at Wittgensten's ***marvelous mastery of the keyboard with a single hand,*** and to admire the apparent simplicity with which such mastery is achieved. What is even more wonderful is that Wittgenstein ***has adopted this technique to the service of music,*** and has made music "for the left hand alone" seem natural expression; whereas in the past it has usually seemed forced.—***MOSES SMITH in Transcript.***

Mr. Wittgenstein's ***technical attainments are phenomenal,*** he plays ***expressively, musically,*** with ***astonishing accuracy,*** navigating from one end of the keyboard to the other so fast that his hand is sometimes barely visible.—***C. W. D. in Globe.***

. . . brought distinction to the program of the Boston Symphony Orchestra at Symphony Hall yesterday afternoon, where Dr. Serge Koussevitzky presented him as the soloist. No greater tribute could be paid to his artistry than to record that his is ***by no means stunt playing.*** . . . There's a sensuous Oriental rhythm, a well-timed suspense, and extremely skillful arrangement of cadences, with the thumb and forefinger carrying the melody, and the ***left hand accomplishing unbelievable harmonies and brilliant arpeggios that seem almost impossible of acocmplishment.*** Nevertheless, Mr. Wittgenstein ***achieves these miraculous feats with ease.—ANN AMES in American.***

Yesterday's audience was regaled with a varied display of virtuosity as Paul Wittgenstein, one-armed Austrian pianist, introduced to Boston the Concerto written for him by Maurice Ravel. Although Mr. Wittgenstein's technique is prodigious, it is said that even he rebelled at first at the difficulties of Ravel's piece. Barring the fact that Mr. Wittgenstein cannot play ten notes at once or play scales in contrary motion ***he can seemingly do with one hand what most pianists accomplish with two.*** . . . The Ravel Concerto gives Mr. Wittgenstein ample opportunity to prove his stature as an artist, to display not only his ***brilliance*** but his ***sensibility*** and his ***musicianship.—WARREN STORY SMITH in Post.***

PAUL
WITTGENSTEIN

ACCLAIMED AS SOLOIST WITH
SEVEN SYMPHONY ORCHESTRAS AND IN RECITAL

Soloist with Montreal Orchestra

Mr. Wittgenstein overcomes what might at first seem to be an insuperable limitation because he is a fine musician and because he knows how to make the most out of the possibilities of pedalling as well as fingering. ***It is doubtful whether the pedal has been so strikingly used before.—Gazette.***

Soloist with Minneapolis Symphony

A fine artist, with a technique so assured and well-rounded you can hardly believe it is one-handed playing. That left hand of his is at home on all parts of the keyboard from lowest bass to highest treble. ***There is subtlety and power in everything that one hand does,*** and behind that hand is ***intensity and fervor of purpose,*** a ***fine musical intellect.*** We enjoyed the Ravel concerto immensely.—***Star.***

Mr. Wittgenstein ***has developed into a musical magician;*** for it is a species of magic that enables a person with only his left hand to make music as superlative in performance as that heard at this concert.—***Tribune.***

In the last piece, "La Fileuse by Raff," he carried both melody and the spinning wheel accompaniment with his lone hand, one of the ***marvelous things that only skilled pianists can do with two.—Journal.***

Soloist with Cincinnati Symphony

Paul Wittgenstein ***achieved what is seemingly impossible***—covering the keyboard with apparent ease with one hand, and producing a remarkable continuity. His is a technique of exhaustive proportions, and ***the power of his left hand is unbelievable.—Post.***

Soloist with the Detroit Symphony

He had not played long before we completely forgot that he was limited to the use of his left hand and were ***lost in admiration for his fine musicianship. . . . The audience thundered its applause,*** bringing the visiting Viennese back for many bows.—***Times.***

One of the contemporary music's most astonishing figures participated in the Detroit Symphony's concert at Orchestra Hall Tuesday evening. . . . He played the concerto, one might say, ***as if the whole race of pianists were one-handed, as if 10 fingers were unheard of. . . . There was youth in his performance.*** And, on the technical side, he made stunning work of the composition's two cadenzas, a pair of tours de force that might baffle an ordinary pianist with two hands and one to spare.—***News.***

Soloist with Havana Philharmonic

What Mr. Wittgenstein accomplishes is really indescribable. No wonder that the audience ***accorded him an extraordinary ovation.—El Mundo.***

"Wittgenstein ***Scored Enormous Success.*** With Havana Philharmonic." (Telegram received from Mr. Batista, manager of the Havana Philharmonic.)

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METROPOLITAN OPERA

DER ROSENKAVALIER, JANUARY 14

A second performance of Strauss' Der Rosenkavalier, with cast identical to that of the previous hearing, attracted a large audience, including many standees. This delightful work, well presented in its new casting and stage direction, deserves to be abidingly popular and a permanent item in the repertoire. The performance was dominated again by Lotte Lehmann's exquisite and dramatically impressive Princess. Other capable characterizations were Emanuel List's splendid Baron Ochs, humorous without offending the sensibilities; Maria Olszewska's animated and clear-voiced Octavian; Editha Fleischer's Sophie, an appealing and vocally touching performance; Gustav Schützendorf's amusingly bewildered Faninal; Dorothee Manski's fine character portrait as Marianne; Doris Doe's guileful and arch Annina. Others in the long cast, including both singing and pantomimic rôles, were Angelo Bada (Valzacchi), Max Altglass (Majordomo of the Princess), Marek Windheim (Majordomo of Von Faninal), Alfio Tedesco (Tenor in the levee scene), Helen Gleason, Lillian Clark, Dorothea Flexer, Phradie Wells, James Wolfe, Arnold Gabor, Juan Casanova, Ludwig Burgstaller, Raffaele Lipparini and Madeleine Leweck.

The musical reading of the score under Artur Bodanzky was of unusual warmth and tenderness in the appealing final episode of the opera, and the lilting waltz motifs and complicated structure of the score were throughout authoritatively presented. The artists were enthusiastically recalled before the curtain.

LOHENGRIN, JANUARY 16

With Maria Müller an incomparable Elsa, Lohengrin was presented with a cast of eminent members of the Metropolitan. Ludwig Hofmann substituted for Emanuel List, who was ill, in the rôle of King Henry; Lauritz Melchior sang Lohengrin; Friedrich Schorr was the Telramund; Anny Konetzni interpreted Ortrud and George Cehanovsky portrayed the King's Herald.

One of the supremely fine interpretations of Elsa heard and seen at the Metropolitan for a long time was that of Maria Müller. From every standpoint her performance was masterly. Not only did she sing the music with brilliant tonal accuracy, but she acted the part of the young heroine with a distinction that evoked the keenest admiration. Mme. Müller has that rare ability of making her gestures seem natural, merely because she does not waste them. How many operatic artists can play a whole scene without moving their hands? Yet from Mme. Müller's entrance in the first act until she pled with King Henry to call her dream knight for combat, this distinguished soprano depicted her moods with body and facile pantomime that showed sensitive skill of the highest order. Many of her Metropolitan colleagues might gain much beneficial knowledge of acting technic by watching the way in which Maria Müller interprets this rôle. It is needless to say that Mme. Müller sang as magnificently as she acted.

Lauritz Melchior gave an excellent performance of Lohengrin. Vocally he was in splendid form and looked and played the part of this mysterious knight errant with finesse. In this he was seconded by Ludwig Hofmann as King Henry, but the Telramund of Friedrich Schorr was less effective. He not only ranted and raved in melodramatic fashion, but forgot himself vocally during the scene at the church in Act II so badly that the chorus was forced to make a late musical entrance.

Anny Konetzni's Ortrud is a capable interpretation. She sang the music alloted to her with good intonation and excellent musicianship. Her voice had sonority and warmth.

Artur Bodanzky conducted this hearing of Lohengrin with a vigor that had merit and the chorus sang splendidly.

Spontaneous applause of the ovational kind called the artists before the curtain many times during the entr'actes and was particularly showered upon Müller and Melchior for their able delineations.

RIGOLETTO, JANUARY 17

The return of Eidé Noréna, Norwegian soprano, to the company as Gilda was the feature of the season's second Rigoletto. An unusually competent artist and dependable musician, Mme. Noréna turns at ease from lyric rôles to those embellished with coloratura. In addition, she is a most attractive figure on the stage, possesses grace and charm in acting, and is endowed with a voice of clear, pure quality, used with perfectly sure technical command. On this occasion her Gilda was sung musically throughout, and her voicing of Caro Nome in particular won an ovation of warm proportions. In the tragic scenes of the third and final acts, she also moved her listeners by the affecting quality of her singing. The Scandinavian singer enjoyed numerous tributes before the curtain.

The remainder of the cast was essentially the same as that heard previously. Nino Martini, a youthful and personable Duke, acted his part with fire and sang with the added richness of vocal quality which he has found this season. He had warm applause after Questa o quella, La donna è mobile, and the other contributions, not excluding his performance in the quartet, and shared prominently in the curtain calls. Giuseppe De Luca in the title rôle again revealed his veteran mastery of *bel canto* and acted the part as usual with no little dramatic skill, although there were some flaws in his intonation on this evening. Gladys Swarthout was a rich-toned and attractively musical Maddalena, singing as usual with warmth and opulence. Others in the cast included Leon Rothier, Philine Falco, Alfredo Gandolfi (as a dramatically vivid and sonorous-voiced Monterone), Millo Picco, Giordano Paltrinieri, Paolo Ananian, Elda Vettori and Paolina Tomisani. Bellezza conducted.

TRISTAN UND ISOLDE, JANUARY 18 (MATINEE)

The first performance of Tristan und Isolde this season, given for the benefit of the Greenwich House Music School, was sung by Gertrude Kappel (Isolde) Lauritz Melchior (Tristan) Maria Olszewska (Brangäne) Ludwig Hofmann (King Marke) Friedrich Schorr (Kurvenal) Arnold Gabor (Melot) James Wolfe (The Steersman) and Hans Clemens in the dual rôles of A Shepherd and A Sailor's Voice.

It was a fine presentation of the great Wagnerian music-drama. Mme. Kappel, with excellent vocal intonation, offered a moving conception of the tragic heroine. Becomingly costumed as few Isoldes are at the Metropolitan, the soprano sang with such musicianly finesse as to arouse keen enthusiasm from the crowded house. She acted with dignity, portraying her moods with complete conviction. Her Liebestod was interpreted with magnificent tonal utterance.

Melchior was vocally superb, singing with masterly finesse throughout the afternoon. His acting of the part has deepened amazingly and the Wagnerian tenor now portrays those delicate emotional nuances that make Tristan the great operatic character created. Never once did he step out of the rôle, as most operatic artists are inclined to do when not singing.

Mme. Olszewska is one of those artists at the Metropolitan who hardly ever seems to be in character. Her Brangäne, although well sung, lacked that essential quality which shows a rounded conception of Brangäne as a woman and not merely a stage puppet.

Mr. Clemens, however, is a member of the German roster who can always be depended upon for fine singing and skillful histrionic delineations. His old shepherd of Act III was an accurate characterization of an aged man, and, even in the short scene when he was present on the stage, Mr. Clemens' finished artistry registered.

Mr. Hofmann (King Marke) was not in good voice. Uncertain in intonation, thin in upper registers, he sang unpleasantly and definitely dampened the enthusiasm of the audience. Mr. Schorr was an excellent Kur-

(*Continued on page* 14)

NEW YORK WORLD-TELEGRAM
November 26, 1934

"This eminent team still exemplifies the highest artistic reaches in this medium of expression. Their amazing dynamic adjustment, their mutually complementary temperaments and their subtly interwoven tone were continually in evidence."

NEW YORK TIMES
November 26, 1934

"Assert with undiminished charm the persuasions of their coordinated art. Many a soloist could have learned from them something stimulating and valuable."

NEW YORK POST
November 26, 1934

"Supreme artists of nuance. Their sheer musicianship and bland manner as usual brought down the house. Teamwork par excellence."

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"STILL WITHOUT A RIVAL."—New York World-Telegram, August 15, 1934.

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"Gorgeously played — with the pianists having a glorious time."

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"HE SANG LIKE A GOD"
San Francisco Call-Bulletin
November 27, 1934

"HAS NOT BEEN APPROACHED IN THIS GENERATION BY ANY OTHER TENOR"
New York Herald Tribune
January 19, 1935

"REAL SPLENDOR OF SINGING"
New York World-Telegram
December 29, 1934

"GLORIOUS TONE-SUPERB DICTION"
St. Louis Globe Democrat
November 18, 1934

"THE FRESHEST, MOST FINISHED USE OF A VIRILE, EXPRESSIVE VOICE"
Chicago Daily News
December 17, 1934

IN MORE DETAIL

"A master of song. A singer who appreciates every nuance, every coloration in free and glorious tone, who adds to the effect of his splendid voice with a superb diction."—St. Louis Globe Democrat, November 18, 1935.

"He sang gloriously. His voice is big and powerful, but always musical. It is of lovely timbre."—San Francisco News, November 27, 1934.

"The virile, well-sung, well acted Siegfried of Mr. Melchior, breathing eagerness in every measure."—New York Sun, January 12, 1935.

"Manly singing, fire tipped with lofty inspiration and dignified by a veneration for the highest ideals of art."—Salt Lake City News, December 12, 1934.

"Mr. Melchior's Tristan is the riper and the richer in detail and in significant declamation with each season he presents it . . . a thoughtful and impressive achievement."—New York Times, January 19, 1935.

"Musical and evocative in song, towering in figure, lithe in movement."—New York American, January 12, 1935.

"Melchior's Otello will go down in the history of the San Francisco Opera. A great voice which he uses with masterly control."—San Francisco Examiner, December 9, 1934.

"The best Tristan who ever appeared in Chicago."—Chicago Tribune, December 16, 1934.

"Vocal honors went to Melchior, greatest German tenor of the day."—Chicago Herald Examiner, December 16, 1934.

"The quality of his voice and his dominating stage presence made his conquest of the audience an easy matter."—St. Louis Post Dispatch, November 18, 1934.

"It was a pleasure to greet Mr. Melchior again in one of his most telling parts. His voice was at its best estate and he blended well the heroic and poetic phases of Siegfried's music."—New York Herald Tribune, December 29, 1934.

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"HORTENSE
MONATH
delights audience"
New York World-Telegram, December 30, 1934

as solo artist with the
NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA

NEW YORK HERALD TRIBUNE
SUNDAY, DECEMBER 30, 1934

MUSIC
By LAWRENCE GILMAN

An American Pianist Plays Schumann's Concerto With the Philharmonic

THE singular notion that American musicians are neglected by American orchestras will doubtless continue to obsess the minds of disgruntled mediocrities no matter how often it is dispelled. It was dispelled; once again, at last night's Philharmonic-Symphony concert, when the young American pianist, Mme. Hortense Monath, occupied the place of honor on the program as soloist in the Schumann Concerto.

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Mme. Monath, best known here through her appearances in recital, is a pupil of the incomparable Artur Schnabel (who, by the way, will himself be heard with the Philharmonic-Symphony on January 10 and 11 in Beethoven's "Emperor" Concerto). Mme. Monath played the Schumann Concerto last night as if she still believed in Schumann—as if she had never learned that Schumann and his music are now, if we may believe what we hear, only figments of an irrelevant, romantic past, as outmoded as side-whiskers and lace valentines.

But perhaps, after all, that is the way to play Schumann—as if he had really survived the advent of Kurt Weill and Mr. George Antheil, and were still capable of making us believe in the impassioned Florestan and the introspective Eusebius, and the other apparitions and fantasies and presences of that vanishing, abandoned world where Schumann dwelt and dreamt.

• • •

Mme. Monath is said to have an open mind toward contemporary music—indeed, there is a legend to the effect that she once introduced in this country a composition by Alban Berg, the composer of "Wozzeck." If that is a fact, it throws an illuminating gleam upon Mme. Monath's sensitive comprehension of Schumann; for it is scarcely possible to know what Berg is talking about unless one has also known what Schumann and Mozart and Bach and Wagner have talked about.

Hortense Monath

Piano soloist with the Philharmonic

And so it is not surprising that Mme. Monath plays such music as Schumann's Concerto with the warm sympathy and the delicately penetrating comprehension that she displayed last night. It was a pleasure to hear this music delivered with so just a balance of objectivity and spiritual identification. Quite evidently the pianist was living herself back into that legendary dim Atlantis of the musical imagination where Schumann dwelt, trafficking innocently with loveliness; and, as evidently, his interpreter believed in that forgotten world.

Her playing was often of rare beauty and sensibility—most memorably, in those passages of dialogue between the orchestra and the solo instrument in the Intermezzo which only Schumann could have written—and which only Bruno Walter, perhaps, could have accompanied as the orchestra's inspirer did last night.

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"ROUSING APPLAUSE." New York Times

"TASTE, INTELLIGENCE, ROMANTIC FEELING"
New York Herald Tribune

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George Engles, Managing Director

Metropolitan Opera

(*Continued from page* 12)

venal, singing with warmth and resonant tone and acting well. The minor rôles were also well presented.

Artur Bodanzky, the conductor of this production, led his forces in such authoritative manner that the orchestra played the music better than it has for a long time. The inherent beauties of the score were well developed, climaxes were built and the accompaniment of the love duet in the second act had moving eloquence.

DON GIOVANNI, JANUARY 18

Before a large and interested audience including many standees, Mozart's masterpiece returned to the repertoire for the season. Although the work has had a few performances annually since its restoration in 1929, there were several new details about this hearing— notably the orchestral reading of Ettore Panizza, and the Don Ottavio of Dino Borgioli, both heard here for the first time. The playing of the score was much improved under the new conductor, being stylistically adept, clear in its treatment of detail, and of delightfully musical quality throughout. Mr. Panizza shared calls with the singers, and was once left on the stage by them to bow alone.

The cast, as usual, was headed by Rosa Ponselle as a brooding and imperious Donna Anna, who commanded something of the grand manner in her acting and sang, particularly in her letter aria, with sumptuous tonal quality and emotional power. Maria Mueller, always a competent musician, was heard again as Donna Elvira, excelling in her fluent technical manipulation of Mozart's taxing *fioriture*, while the quality of her tone in the middle and lower register was beguiling to the ear. Dino Borgioli proved himself to be also a facile technician and showed dignity and manliness in his portrayal of a somewhat colorless character. There was some lack, however, in his singing of the sensuous charm needed for an ideal performance of coloratura arias. Ezio Pinza's Don is a boisterous rather than an aristocratic figure; the music of the rôle was competently sung, especially his duet, La ci darem, with Zerlina, and after the animated Wine Song he had an ovation. Editha Fleischer again gave a delightfully human portrayal of Zerlina and sang with skill, her scenes with Masetto (Louis D'Angelo), though broadly humorous, winning approval from the audience. Virgilio Lazzari, a *buffo* singer of veteran ability, gave many individual touches to the rôle of Leporello, and sang the music with an appreciation of its style. Leon Rothier, as the Commendatore, gave routined skill to his music, if the quality of his voice in the cemetery scene and the finale was not as deeply sonorous as might have been desired.

On the whole the performance was a welcome recreation of an inspired musical work, despite the exceptions that could be made to the manner in which the Mozart idiom is conceived by certain of the singers. The chorus, trained by Giulio Setti, was adequate in the ball scene, though the minuet danced by a portion of the ballet was not distinguished.

LA FORZA DEL DESTINO, JANUARY 19 (MATINEE)

The second performance of Verdi's La Forza del Destino brought eloquent interpretations by Elisabeth Rethberg (Donna Leonora) Giovanni Martinelli (Don Alvaro) Gladys Swarthout (Preziosilla) Ezio Pinza (The Abbot) Armando Borgioli (Don Carlos) Alfredo Gandolfi (Father Meltione) Louis D'Angelo (Marquis) and Elda Vettori, Millo Picco, Giordano Paltrinieri and Paolo Ananian in minor rôles.

Mme. Rethberg was in excellent voice and sang her arias with brilliancy and tonal security that showed the colorful music in pristine clarity. In like manner Mr. Martinelli offered a splendid characterization of Don Alvaro. After his aria in Act III the audience stopped the performance for several minutes with ovational applause, a tribute to his masterly singing.

Mr. Borgioli, although overacting the rôle of the vengeful brother, was in good voice. The famous duet at the end of the first scene in Act III with Mr. Martinelli was sung superbly by both artists and recalled the Caruso and Scotti days because of its finished delivery.

Miss Swarthout was also favored with much appreciation for her lively presentation of the drummer girl and her clear-voiced utterance of her aria. Mr. Gandolfi succeeded in arousing much laughter at his humorous conception of Father Meltione. Mr. Pinza was admirable as the dignified Abbot, singing with finesse. The lesser rôles were capably presented, the dancing of the *corps de ballet* was a brilliant spot of the production and the chorus sang with precision and vitality.

As a whole, this restoration of La Forza del Destino is a splendid addition to the Metropolitan repertoire and under Vincenzo Bellezza's direction on this evening was heard with the melodramatic vigor which it demands for success.

Institute of Musical Art Holds Thirtieth Anniversary Concert

The Institute of Musical Art of the Juilliard School of Music, New York, presented its thirtieth anniversary concert on January 16. Students of the institute were heard in Beethoven's quartet for strings, op. 59; the Brahms sonata in E minor for cello and piano; Haydn's quartet in D for strings; and Brahms' sextet in B flat, op. 18. The program was performed with finesse and poise by the young artists. It was appropriate that this observance of the institute's thirtieth year should be marked by student performances, as it has been the consistent practice of this school to give its young musicians the invaluable experience of appearances before discriminating audiences. B. K.

The Barber of Seville Given by Curtis Institute

PHILADELPHIA.—The Philadelphia Forum enjoyed a treat on January 18, when the Barber of Seville, Rossini's sprightly opera, was presented by the artist-students of the Curtis Institute of Music at the Academy of Music. To those familiar with previous presentations of this opera, this performance seemed revitalized. In the first place, it was given in English, so those listening could enjoy to the full the humor to be found in almost every utterance. Then the scenery was distinctly unique. Dr. Herbert Graf, who has been in charge of the staging of the Philadelphia Orchestra's operas this season, was the stage director of this performance and had introduced many novel ideas, which carried out the spirit of buffoonery. For instance, the arrival of the day was indicated by the dropping of a big sun upon the backdrop. A few flats at the side of the superimposed stage are moved around before the sight of the audience to change the scene, or a different drop is lowered, all in a spirit of burlesque. Before the playing of the overture, a rheumatic old attendant comes before the curtain with a taper to light the footlights.

The participants, with one exception, were either present or graduate pupils of the Curtis Institute of Music, each singing with perfect enunciation, which permitted an excellent understanding of each part. Margaret Codd (graduate) was the entrancing Rosina, of youthful appearance and refreshingly clear voice. She drew enthusiastic applause for her singing of the florid arias, and her acting was excellent. Albert Mahler (graduate) was the Count Almaviva, and took the part well throughout, both vocally and dramatically. Abrasha Robofsky as Dr. Bartolo was a huge success, entering completely into the spirit of the silly old doctor, and drawing many a spontaneous burst of laughter from the audience. Donald Beltz was the one guest artist, and his portrayal of the part of Figaro was masterly. His singing was fine, and his acting delightful. Eugene Lowenthal as Basilio was ludicrous in the extreme, both in make-up and in acting. Leonard Treash as Fiorello, Ruth Carhart as Berta, Lester Englander as an Officer of the Guard, and Sylvan Levin (graduate) as Ambrogio were all excellent in their respective parts. The chorus of men from the Philadelphia Orchestra Opera Association was good also.

Fritz Reiner was the conductor who kept the whole performance in hand at all times, bringing out the beauties of the orchestral score, as well as the vocal.

It was an evening to be remembered, not only for the novel features, but for the vocal and dramatic work of the young artists. Each is the possessor of a pleasing voice, which is used with skill and artistry, while the dramatic parts indicated many rehearsals, which insured no slapdash effects. Both the cast and the audience seemed to enjoy it greatly. M. M. C.

GLADYS

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Iturbi Applauded as Conductor And Soloist in Los Angeles

Spanish Artist Leads Philharmonic Players and Offers Recital—E. Robert Schmitz Welcomed as Assisting Pianist with Orchestra

LOS ANGELES.—The astrologer of music would say of the past week that it was ruled by the musical signs of José Iturbi, who scored three times. On January 8 he did the finest piano playing as far as his local appearances go. January 10 and 11, he directed the Los Angeles Philharmonic Orchestra and was fêted on every occasion. In between he journeyed to Santa Barbara where he conducted the same program on January 9. The Spanish artist revealed his flair for vividness and beauty of tone whether at the piano or on the conductor's stand.

An outstanding item during his recital was Bach's Caprice upon the Departure of His Beloved Brother, which bespoke his finesse as a player of music in the harpsicord style. The Schumann G minor Sonata was given in a warmly romantic vein, while works of Chopin, Debussy, Schubert, Scarlatti and Albeniz were presented with telling characterization of style.

Iturbi wielded the baton with similar regard for Mozart's Marriage of Figaro overture. His Franck symphony was chiefly dramatic, as were Wagnerian excerpts, while nuance again was the aim during Debussy's La Mer.

The regular Saturday program of the Philharmonic Orchestra was presented under the direction of Henry Svedrofsky, assistant conductor, who won a distinct success also with a special broadcast concert. Mr. Svedrofsky chose the Ruy Blas overture and the Dohnanyi suite. E. Robert Schmitz was the distinguished soloist in the D minor Mozart concerto and was very well received for his consummate, musicianly performance.

CHAMBER MUSIC SERIES BEGUN

The Bartlett-Frankel Quartet, endowed by Mrs. Cecil Frankel in memory of her father, the late A. G. Bartlett, a pioneer for musical education in this city, commenced its Candlelight Series at the Biltmore in auspicious fashion. Anton Maaskoff and Anthony Briglio are the violinists, as before. Philip Kahgan, an excellent viola player, made his début as a member of this group, which includes Nicholas Ochi-Albi at the cello since its formation. The quartet has been playing a good deal in the public schools, thanks to the generosity of Mrs. Frankel, and performed with greater musical momentum than in the past. The program offered the Emperor quartet by Haydn, Turina's Prayer of the Toreador, the Concert Etude, op. 5, by Sinigaglia and the E flat major quartet, No. 3, op. 30, by Tschaikowsky.

Louis Kaufman, violinist, was heard to excellent advantage in a recital of his own at the Biltmore, assisted by Margaret Kintz Duncan at the piano. The program, embodying such major items as the D major Handel sonata, the Chausson Poème and Ernst's F sharp minor concerto, revealed splendid equipment.

The Woman's Lyric Club made its first appearance under the leadership of Ralph Peterson, whose choral work with student groups at the Los Angeles Junior College and leading church organizations already is an enviable record. The chorus showed careful training as to detail and tonal blending. Earl Miller, basso-cantante, and Gertrude Warren Barry, contralto, shared honors as soloists.

Archibald Sessions, American organist, lately active in Hartford, Conn., has decided to return to Los Angeles, where he began his professional career.

Carl Engel, president of G. Schirmer, Inc., and former music chief of the Library of Congress, was a visitor for a few days in connection with some purchases made by the Huntington Library, one of the greatest collections of rare items in the world.

John Clair Monteith, baritone, who has been touring a good deal, has resumed teaching.

Deems Taylor is expected back soon at the Paramount Studio. B. D. U.

The Sakharoffs Coming to America

Clotilde and Alexandre Sakharoff have completed the first part of their tour of Japan, China and Indo-China. In Japan La Société Culturelle de l'Alliance avec L'Occident, organized a reception in honor of the dancers, at the Palace of Nobles; at Tokyo the dance critics of the city offered the Sakharoffs a banquet; the leading artistic studios also organized receptions; and the principal schools offered them diplomas of honor symbolized by fans.

The twentieth and last appearance of Clotilde and Alexandre Sakharoff in Tokyo was made for the benefit of the victims of the recent typhoon. After leaving Japan the Sakharoffs gave four recitals in Shanghai, then appeared in Hong-Kong, and in various parts of Java and Indo-China. On the way back to Europe they will give a series of recitals in Egypt. They leave Paris early in February, to open their American tour in Montreal, Can., on February 18.

Seattle Symphony Gives Holiday Performances

Bach-Minded Festival Includes Brilliant Interpretations under Baton of Basil Cameron

SEATTLE, WASH.—Basil Cameron conducted the third regular subscription concert of the Seattle Symphony Orchestra. Featuring the Sibelius D major symphony as the outstanding orchestral number, and Berthe Poncy Jacobson, pianist, as the soloist in the Liszt E flat major concerto, the concert was indeed an excellent one.

Three Fugal Fancies by the British composer, Victor Hely-Hutchinson, were the only part of the program which seemed to fail in arousing a markedly favorable response from the audience. A Night on Bald Mountain (Moussorgsky), nocturne and scherzo from A Midsummer Night's Dream (Mendelssohn) and the Ride of the Valkyries (Wagner) were included on the evening's program.

Miss Jacobson's interpretation of the Liszt concerto brought a reception as enthusiastic as has ever been accorded a local pianist. While this artist displayed splendid technical facility, it was in the slow movement that she was at her best. Poetic imagination combined with a flawless accompaniment made this movement the gem of the performance.

BACH-HANDEL PROGRAM BY ORCHESTRA

In keeping with the holiday spirit, a Bach-Handel festival was given by the orchestra at its fourth regular concert on January 7. A concerto grosso by Handel opened the evening, followed by the choral prelude, Dearest Jesu, I Am Here (Bach) which was received so enthusiastically that Mr. Cameron was obliged to repeat it.

One of the highlights of the evening was the performance of the double concerto (Bach) for two violins and string orchestra, brilliantly played by Helen Fenton Hopper and Viola Wasterlain. These two violinists interpreted their parts in true Bach style, revealing splendid musicianship, understanding and schooling.

Other Handel numbers included the Pastoral Symphony from the Messiah and the suite from the Water Music, while Bach was further represented by the Brandenburg Concerto in G for strings and the suite in D major, also for strings.

POPULAR LIST ATTRACTS

The holiday popular concert offered a wide variety of music by Wagner, Bach, Offenbach, Humperdinck and Massenet. Probably the proof of the growing appreciation of the audience was in the continued applause given the tone poem Finlandia (Sibelius) which came at the conclusion of the program.

Mary Garden appeared in her lecture-recital on Debussy, December 16, attracting a capacity house.

The Svea Male Chorus, under the directorship of C. H. Sutherland, was heard in its annual winter concert on December 14. J. H.

"BEAUTIFUL PIANISTIC ART" Boston Post

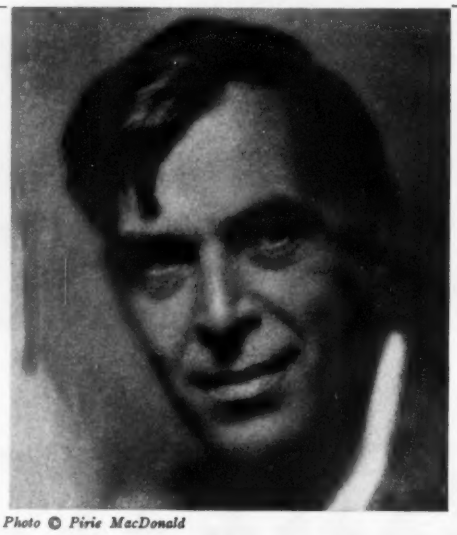

Photo © Pirie MacDonald

"ALWAYS SATISFYING" New York Herald Tribune

JOHN POWELL

"Wild enthusiasm by the large audience. A brilliant concert."—*Harrisburg Telegraph, November 24, 1934*

"Played with all of his great art, immense vitality and intense feeling."—*Harrisburg Patriot, November 24, 1934*

"Played as if transfigured. One of the most startling performances in local musical history."—*Greensboro Daily News, October 29, 1934*

"A rare musical attraction."—*Charlotte, N. C., News, October 23, 1934*

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LJUNGBERG

the press applauds the first New York Recital of the popular Swedish soprano of the Metropolitan Opera Company

"A performance from the heart to the heart"

NEW YORK AMERICAN
SATURDAY, DECEMBER 22,

GOETA LJUNBERG'S SONG SKILL SHOWN IN VOCAL RECITAL

By LEONARD LIEBLING.

A large and attentively absorbed audience gathered at Town Hall last evening to hear songs delivered by Goeta Ljungberg, Swedish soprano of the Metropolitan Opera.

She offered numbers by Marcello, Pergolesi, Grieg, Sjoegren, Sibelius, Strauss, Wagner "Schmerzen" and "Traeume") and Brahms, a sufficient range of periods and styles to afford a thorough test of ability in vocalism and interpretation.

Mme. Ljungberg has mare previous concert appearances in New York but none more successful than that of last evening. She came to her program in good voice and with evident careful preparation not only in music but also in text. Regarding the latter, it was good to see a singer relying on memory and not taking sly peeps at a booklet or sheet of words.

Earnestness, sincerity, and deep feeling for the sentiment and drama of the compositions distinguished Mme. Ljungberg's tones and delivery

A substantial dramatic voice like the Ljunjberg organ is at its best when not employed in lighter song. Even so, some of the purely lyrical effects obtained were among the appealing features of the concert, and without any recourse to the easier way of the operatic manner.

One reasonably thought to hear especial sympathy in the Norse songs native to Mme. Ljungberg, done with affecting spirit and no less poignancy. A group of Sibelius was not familiar to most of us and proved to be unusually melodious, eloquent, and expertly made.

Wagner's "Traeume" brought forth all the vocalist's art and received a performance that came from the heart and went to the heart.

Musicians were impressed by Mme. Ljungberg's entire cooperation with the piano parts, played sensitively and expressively by Pierre Luboshutz.

Much enthusiasm and many flowers fell to the recitalist as rewards, and she added to the pleasure of her hearers by singing several extra sessions.

Not the least welcome attribute of Mme. Ljungberg was her natural unaffected and modest bearing on the stage. She entirely refrained, unlike some other recitalling prima donnas, from making the listeners feel that the composers were privileged by being given a public hearing under starry auspices.

"A definite contribution to the recital season"

NEW YORK TIMES.
DECEMBER 22, 1934.

GOETA LJUNGBERG HEARD IN RECITAL

Swedish Soprano, Member of Metropolitan, Gives First Song Program Here.

AT BEST IN GRIEG GROUP

Works by Sibelius Are Among Those Sung, With German and Italian Classics.

Nordic as a character from a saga, and glistening in an aura that was partly personality, partly appearance and partly the peculiar quality of a very individual voice, Goeta Ljungberg gave her first Manhattan song recital in the Town Hall last night, on the eve of her fourth season as one of the leading dramatic sopranos of the Metropolitan. Her audience was one of size and more than everyday distinction; in it were many whose origin, like that of the recitalist, was Scandinavian; attracted to this concert not only because of the popularity of the artist but, presumably, because of the infrequent opportunity to hear art-songs of Sweden or Norway in the native tongue. Songs by the Finnish composer, Sibelius, were among those delivered in Swedish. The singer also was heard in Italian and German, but unquestionably made her best effect in music of the more northerly regions. She achieved the spirit of "First Meeting" and "The First Primrose" as few German-singing interpreters have done. The first, in particular, had a touch of mystery—something a little remote, and faintly elfin—that gave a recurring flush of color to a style more often frosty than warm, though at times of dramatic intensity.

This success with the moods of Grieg was carried over into the interesting group of Sibelius songs, as well as to two attractive if less personal lays by the Swedish com-

"One of the best performances of her career"

NEW YORK
HERALD TRIBUNE
DECEMBER 22, 1934

1st Ljungberg Recital Given In Manhattan

Opens Varied Town Hall Program With Group of Italian Selections

Göta Ljungberg, soprano of the Metropolitan Opera Company, gave her first recital in Manhattan last night at Town Hall before a large audience. The program offered by the blonde Swedish singer began with familiar early Italian numbers by Marcello and Pergolesi, but presented several songs seldom heard in the regular run of recital programs in its next sections, which included five songs in Norwegian by Grieg, two, one in Swedish and one in German, by the Swedish composer Emil Sjögren, and five songs in Swedish by Jan Sibelius. Wagner's "Schmerzen" and "Träume" and familiar German songs by Strauss and Brahms completed a list of considerably more than average interest.

Mme. Ljungberg's voice, can be a notable vehicle for expressive interpretation, and give an impression of warmth and personality. It was thus exhibited in the Scandinavian songs, which marked the best work of the evening from a technical and emotional point of view. Here, especially in the Sibelius song, her interpretations suggested understanding of the music and the text and ability to convey them to her hearers.

There were times, indeed, when she gave one of the best performances in her career here, and the recital as a whole had an unusual degree of color and interest, which was reflected in the attentivenes sand enthusiasm of her hearers.

NEW YORK SUN

"Admirable dramatic force. Her delivery was exquisite."

NEW YORK
WORLD-TELEGRAM

"Authority, musicianship and great emotional power. She makes a regal appearance."

NEW YORK POST

"A host of music lovers assembled to hear her. The profoundly moving songs were excellent mediums for her voice."

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George Engles, Director

Cleveland Orchestra Stages Tosca; Beethoven-Wagner List Attracts

Rodzinski Wins Laurels as Stage and Symphonic Leader—Erno Valasek and Severin Eisenberger Hailed in Recitals

CLEVELAND, O.—Tosca held the boards of Severance Hall on January 3 and 5, the third operatic performance of the season under Artur Rodzinski's baton. The popularity of Puccini seems to be constant, for there was hardly a vacant seat, and the audience was enthusiastic in its acclaim of arias and even applauded the atmospheric settings of the third act upon the rise of the curtain.

OVATIONS FOR PARTICIPANTS

Rodzinski was fêted and unable to begin the third act for several minutes due to the overwhelming reception accorded him. The performance was a wholly satisfying one: Anne Roselle was a routined Tosca; Mario Chamlee portrayed and voiced Cavaradossi sympathetically. A new Scarpia in the person of Carlo Morelli was introduced to Cleveland. Endowed with a voice of exceptionally fine quality, histrionically convincing, he gave a fine impersonation to the villainous chief. Abrasha Robofsky as the Sacristan and Albert Mahler as Spoletta completed an ensemble of brilliant achievement. The chorus, again under the able direction of Maestro Spadoni, did beautiful work. Although there was less opportunity to modernize stage settings in this work, Richard Rychtarik's decorations were sumptuous, and the lighting effects left nothing to be desired.

BEETHOVEN-WAGNER PROGRAM

The tenth pair of symphony concerts proved to be another one of those unforgettable occasions when the audience, in unbridled enthusiasm rose to its feet with shouts of bravo for the conductor, the orchestra and last, not least the music itself. It was the Beethoven fifth with which Rodzinski established himself in the hearts of Cleveland audiences when guest conducting just two years ago, and again they showed him that they were deeply moved by his magnificent interpretation of this work. But Rodzinski had not yet exhausted his resources; in the Wagner numbers after the intermission, comprising the Siegfried Idyll, prelude and Love Death from Tristan and the prelude to the third act of Lohengrin, he revealed the dramatic power with which this music abounds.

ERNO VALASEK RETURNS

Having left Cleveland barely more than a year ago as Erno in short trousers, the same audience, augmented by approximately one thousand enthusiastic new listeners, saw young Erno, now fourteen years old, tall, blond, serious after his European experiences under the guidance of that violin master, Adolfo Betti, mount the stage at Masonic Hall in a recital sponsored by the Shriners. The Vieuxtemps D minor Concerto found the young artist in splendid form. His technical display, his full, singing tone, double stops, octaves, harmonics called forth thunderous applause following his opening number. Bach's Chaconne was his second offering, and here it was that we were fascinated by the mastery of its musical content with which this gripping work was set forth.

Shorter items figured in the last two groups, such as Caprice by his former teacher Rychlik, delivered with fire and elan; Wagner's Romance; Wieniawski's Scherzo-Tarantella; In Memoriam (Fiorillo-Ragghianti); Variations on a Theme by Corelli (Tartini Kreisler) and the Prayer and Variations on a theme from the opera Moses (Rossini-Paganini), this last number exhibiting the young artist's virtuosity being played in the G string entirely. Mr. Betti's arrangement of Grieg's Cradle Song was played as an encore.

SEVERIN EISENBERGER IN BRAHMS RECITAL

Hotel Statler was filled to capacity when this popular artist presented the second in his series of four one composer recitals on January 14. Mr. Eisenberger succeeded in holding his audience through a list beginning with the D minor Ballade, two Rhapsodies opus 79, the B minor Capriccio, Intermezzo E minor, Rhapsody E flat minor and both volumes of the Paganini Variations, the last number being the F minor sonata. Every work was interpreted with insight, and intellecutal grasp of the true musician. The artist was perhaps at his best in the varying emotional moods of the sonata. Highly appreciative, the audience forced him to add several encores.

R. H. W.

Milstein Tells Impressions of Tour in Egypt and Palestine

The current American tour of Nathan Milstein, his sixth consecutive visit to this country in as many years, was preceded by a three months' itinerary of Egypt and Palestine.

"I played in the principal cities of these countries," Mr. Milstein said, "and also took what opportunities I could to go sightseeing. In Egypt I saw the tourists' joy, the Sphinx and the Pyramids. Unfortunately, I missed beholding them by moonlight, which I'm told is an enchanting scene. My visit was at high noon, when it takes considerably more imagination to arrive at the appropriate mental state of awe and veneration.

"In Palestine I went to Jerusalem, Tel-Aviv and Haifa. I also played at the Agricultural Colony that the Zionists have formed near Nazareth. This place, which is now a garden spot, was originally considered a hopeless marshland, and when a group of students from Poland asked about its possible cultivation, they were told that nothing could be done about it. However, the young enthusiasts went to work and did effect the necessary drainage, and now the place is fine farm land. Among their products are citrus fruits, butter, eggs and so on.

"People in Palestine are much interested in music. Formerly they enjoyed only scattered concerts, but now, since the formation of the Near East Concert Office, they have regular planned courses. They have no symphony orchestra yet, but they intend to form one. It seems to me that this would be an excellent thing, for such an organization would do more than anything else to cultivate the naturally good taste of the audiences. I think the practical side could be taken care of by private endowment, and, since the distances between the chief cities are not great, the orchestra could give concerts in all of them, and in the smaller centers, too."

Mr. Milstein went back to Europe, touching at Genoa, where he took ship for America, on the SS. Rex, arriving here on January 3. He began his present season in October in the Scandinavian countries. He played thirty-five concerts in Europe, including appearances in cities of Holland, Vienna, Budapest and Prague, as well as Paris and London. His schedule in America takes him into Canada and all over the United States except the Far West.

"The end of April I go to Mexico, and from there to Europe for concerts in London and Paris in June, after which a holiday has the next place on the schedule."

M. L. S.

W. Otto Miessner Melody Way Translated into Swedish

W. Otto Miessner, distinguished American composer and educator, was informed recently that his The Melody Way has been translated into Swedish for the Royal Conservatory and public schools in Sweden. In America, Melody Way is used in many private and public schools and studios throughout the country.

The Melody Way is a series of melodious piano texts especially suited for use with children who are taught orally to sing and play. The old method of reading notes is obviated and the youngsters are taught rhythm by games that appeal to their imagination. The work is a series which includes The Music Maker Primer (written in collaboration with Rudolph Ganz), for children of pre-school age; the first book for beginners; first advanced book, for older beginners, and the Teacher's Manual.

Mr. Miessner's New Ways to Get New Pupils, Man or Mahcine-made Music, The Melodic Approach to Music and The Piano Class Movement are pamphlets that are used internationally.

PAUL KERBY

A New Personality in the American Conducting Field

Vienna Philharmonic Orchestra
and
Salzburg Festival
1927 and 1929

Vienna Symphony Orchestra
1930-1933

Chicago Symphony Orchestra
1933

Chicago Civic Opera
1933-1934

NBC Symphony Orchestra
1934

General Motors Hour
1935

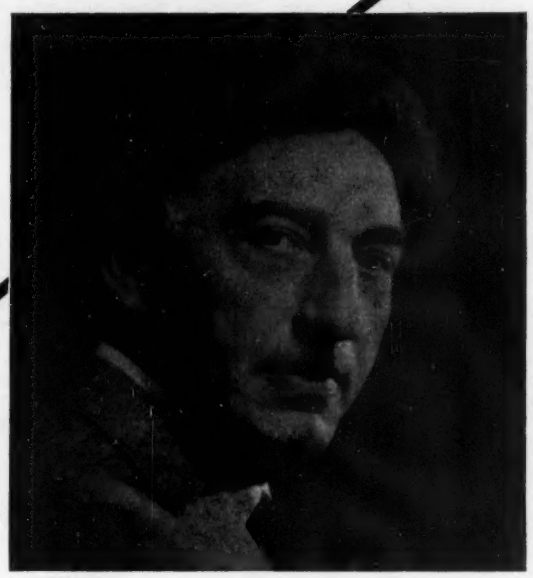
Paul Kerby, Associate of the Royal Academy of Music, London, began his conducting career in New York at the Capitol Theatre. In 1926 he was made Foreign Advisor to the Salzburg Festival which he helped to reorganize. From 1926 to 1933 he resided in Vienna, conducting during that period the Vienna Philharmonic and Vienna Symphony Orchestras. He also guest-conducted at Budapest, Frankfurt, Wiesbaden, etc. As Musical Director in Vienna of the Columbia Graphophone Company he directed the recordings of the Vienna Symphony and State Opera forces. During these years he spread the knowledge of the music of the English speaking world on the continent through lectures and performances. Since his return to the United States last season he has led the Chicago Symphony in an all-Viennese program under the official auspices of the Austrian Government; conducted the NBC Symphony Orchestra; and in March will direct the General Motors hour.

30 Rockefeller Plaza
New York

Management
NBC ARTISTS SERVICE

George Engles
Managing Director

THIS SEASON'S PRESS



LHEVINNE

NEW YORK

"A revelation of beauty—Marvellously effective—exquisitely etched."—New York Times, October 29, 1934.

"A delving within the very soul of the music."—New York Herald Tribune, October 29, 1934.

"LHEVINNE'S RECITAL BRILLIANT"—(Headline) New York World Telegram, October 29, 1934.

●

WASHINGTON

"The color and fire of Josef Lhevinne, one of the world's great pianists, created a sensation."—Washington Times, November 12, 1934.

"His tone discovers new poetry in musical speech . . . brightens the mind with visions of lovely things beyond the confines of the concert hall."—Washington Star, November 12, 1934.

●

DETROIT

"There can be no argument to Mr. Lhevinne's right as one of the greatest of living recitalists. His is a timeless art. It was as if the composer himself were at the piano."—Detroit Free Press, November 7, 1934.

SAID THE
DEAN OF AMERICAN CRITICS
FOLLOWING MR. LHEVINNE'S
LATEST NEW YORK RECITAL

"He gave an interpretation of unsurpassable poetic quality, so satisfying, so searching and so rich in tints that it must have ravished every sensitive ear in the auditorium. In the nocturne Mr. Lhevinne rose to the highest level of his art as a pianist . . . he asserts his claim to a seat among the prophets."

WILLIAM J. HENDERSON
NEW YORK SUN, October 29, 1934

JOSEF and ROSINA LHEVINNE

"IT WAS AN EVENING OF MUSICAL GLORY."
DETROIT FREE PRESS,
November 7, 1934

IN JOINT RECITAL
for
TWO PIANOS

"As two piano performers Josef and Rosina Lhevinne match the excellence of any team this city has heard. Their artistic subtleties and sympathetic responses are of the finest, and their playing affords constant delight. The notable height these two have attained in their work can be attributed to their faultless taste and indisputable knowledge of how great music should be played. For musicians a recital by Josef and Rosina Lhevinne is not alone a source of keen enjoyment but an evening of pointed instruction."
Detroit Free Press, November 7, 1934

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Baldwin Piano

Monte Carlo Experiences Flourishing Music Season

High Quality of Performances Increases Charm of Mediterranean Principality—Orchestral Plenty—Elman, Stravinsky Dushkin Play

MONTE CARLO.—Every possible effort is being made to have the 1934-1935 musical season maintain Monte Carlo's reputation as an important artistic centre. As in past seasons, this year's activities consist of classical and modern symphonic concerts, festivals, recitals, chamber music concerts, and operas.

The season opened with a program of French music conducted by Emile Cooper, and at which works of Saint-Saëns, Bruneau, Pierné, Debussy and Ravel were heard. At the first concert of modern music, Cooper presented compositions by Strauss, Respighi, Roussel, Prokofieff, Ibert and Borodin, while at the first classical concert, Bach-Goedicke, Paganini, Alceo Toni and Saint-Saëns were proffered, the last named being represented by his concerto for cello played by Umberto Benedetti. In a program of Russian music, in which he is perfectly at home since it is music of his native country, Cooper interpreted scores of Tschaikowsky, Glazounoff, Rimsky-Korsakoff and Moussorgsky. This was followed by a menu of Beethoven, Brahms, Mendelssohn, Liszt and Wagner, in turn succeeded by other classical and modern bills of fare. Cooper has also given us entire evenings of Wagner and others of Beethoven.

MARIAN ANDERSON ACCLAIMED

The sensation at two of the concerts directed by Cooper was the appearance of the American contralto Marian Anderson. Miss Anderson disclosed herself as a superior artist not only in songs by Handel, Mozart, Verdi, Schubert and Debussy (accompanied by the orchestra), but also in a long list of Negro spirituals (accompanied at the piano by K. Vehanen). The enthusiasm of the audience was feverish, and Marian Anderson had to sing any number of extras before the public would let her go.

CASINO ORCHESTRA'S CONCERTS

The Casino Orchestra, under the direction of M. C. Scotto, and assisted by the Sabaka Chorus, has also given a number of delightful auditions, sometimes of serious symphonic music, sometimes of music of lighter vein. At one of these Hilda Quesada, harpist of the orchestra, was warmly appreciated for a number of solos.

ELMAN OPENS RECITAL SEASON

The first recital of the season was given by Mischa Elman. He is very popular here and his success was great. He played compositions by Bach-Nachez, Brahms, Max Bruch and Mendelssohn-Kreisler.

IGOR AND DUSHKIN

A "different" concert was that of Igor Stravinsky and the violinist Samuel Dushkin. The whole evening was given to Stravinsky's music and it was a treat which won for the composer-pianist and his extraordinary interpreter Dushkin, most hearty and deserved acclaim.

SÉBASTIEN JASPARD.

Rudolph Reuter Broadcasts from Milwaukee

Speaking over the radio from Milwaukee at the time of the conventions of the National Music Teachers Association, the Wisconsin Music Teachers Association, the Sinfonia Fraternity and several other groups, on December 27, Rudolph Reuter stressed the importance of greater propaganda for music throughout the nation. He pointed out where such propaganda at present is deficient both in quantity and quality, and how, in augmenting both these phases, the nation would not alone be a happier one from the standpoint of enjoyment, but that there would be considerably more business activity in music.

"Critics," he said, "on every newspaper in every city should be music propagandists at the same time, not surreptitiously but openly and with the decided support of the newspaper owners and managing editors. To the newspaper it would open up new sources of revenue; new and larger music house advertisements, a larger number of want and sales exchange ads, new and larger concert announcement advertisements." Mr. Reuter expressed the belief that at present much of the business of music lies in an unnaturally and unnecessarily dormant state. "A quickened turnover would help all around," he said, "without taking away advantages from any other activity. As actual financial prosperity is based upon turnover and credit—not on the actual possession of so many tons of gold—so the single phase of music activity throughout the nation can be well built up to a great extent upon interest and propaganda with local critics, newspaper managers, local managers and local musicians taking the leading rôles."

Mr. Reuter stressed further the necessity of varying the fees for concert halls, and basing these more upon the actual income from a concert with a possible low minimum to safeguard the hall owners against loss. "Much stagnation is produced by insistence upon high fees for concert halls, especially in cities where there is a dearth of such halls." He cited Chicago as an example and said that the concert hall situation there has been a potent factor in holding back musical activities. A different stagnation is produced from the unwillingness of the managers to openly announce reduced and adjusted fees for their artists. "A large city can pay a higher fee than a small one," he stated, "simply because there is a larger group with the necessary money from which to draw an audience." Mr. Reuter recognized that "adjustments downward have been made ever since the depression started, but they have been made secretly. There has been much competition among managers, and in many instances local clubs have simply discontinued their courses because they did not know that they could, if they bargained, get lower quotations on the artists they wanted. In some cases, the unwillingness to openly announce reductions has resulted in distrust of managerial activity by local impresarios, and this also has caused concert courses to be abandoned."

Referring to the radio, Mr. Reuter noted an improvement as yet insufficient, in the quality of the programs and gave especial praise to the plan of one of the big chains to send out a large quantity of chamber music. He explained how some of the great composers' finest works were in this form, how satisfactory the sound of chamber music is on the radio, and with what little expenditure such masterpieces could be sent over the air as against symphonic broadcasts.

After a fifteen-minute talk, Mr. Reuter played a group of solos by Bach, Debussy and Chopin. J. C.

Doris Doe to Sing Erda in Metropolitan Wagner Cycle

Doris Doe, contralto of the Metropolitan Opera, is to sing the rôle of Erda in Das Rheingold on February 8, in the Wagner cycle at the Metropolitan. This was the part in which Miss Doe made her grand opera début in Dresden five years ago. In 1930 Miss Doe was studying in Germany, following a career in New York as a concert, oratorio and radio artist. She gave an audition for opera, and soon found herself the only American singing with the Staatsoper in Dresden.

Besides the Erda rôle, Metropolitan audiences will hear Miss Doe as Flosshilde in Das Rheingold; Waltraute in Die Walküre; First Norn and Flosshilde in Götterdämmerung; and Magdalena in Die Meistersinger.

Reception for Helen Stanley Given by Ellmer Zoller

Ellmer Zoller gave a reception in honor of Helen Stanley at his studio in the Metropolitan Opera House, New York, on January 19. The program was given by Matilde Amy, who sang Spanish and Puerto Rican songs; Bertha Tanner, heard in Swiss songs; and Harold Patrick, baritone, and Carl Heinrich, basso-cantante.

New York to Hear Emy-Lou Biedenharn Again

Emy-Lou Biedenharn, American contralto, who made her début in her own country last season, will again be heard in her own recital on February 5 at Town Hall, New York, assisted by Coenraad V. Bos at the piano.

SMETERLIN

AGAIN CASTS

"THE SPELL THAT HAS HYPNOTIZED SO MANY AUDIENCES."

Boston Transcript, Dec. 14, 1934

"Smeterlin was the delight of the audience. Rarely does an audience of such size and fashionable distinction show such complete approval."—Boston Herald, January 9, 1934.

"Delightful piano playing, well nigh impeccable in its clarity, grace, taste and sensibility. His spirited enthusiasm never flags. It is the finest mark of an artist and gentleman, concerned that each performance shall be his best."—Boston Evening Transcript, January 9, 1934.

RETURNING JANUARY, 1936, FOR SIXTH CONSECUTIVE TOUR

Management
NBC ARTISTS SERVICE, 30 Rockefeller Plaza
RCA Bldg., New York
George Engles - Managing Director

BOSTON TRANSCRIPT
DECEMBER 14, 1934

Pianist and Hearers Mutually Reacting

THE spell which Jan Smeterlin cast over his audience in Alumnae Hall, Wellesley, last evening, was similar to that which has hypnotized so many audiences in Boston in recent years. At first, the response of his listeners gave more evidence of surprise than of enthusiasm; his performance of familiar piano music was unlike anything within the range of ordinary experience. Yet by the end of a long program which had seemed short, it was difficult to say who was having more fun, Mr. Smeterlin on the stage or the people who sat before him. For no matter how hearty the applause, the pianist always bobbed up from his bench with a beaming alacrity which seemed to imply that no one could possibly obtain more pleasure out of the whole delightful affair than himself. Of course, this atmosphere had an effect in two directions. The audience encouraged Mr. Smeterlin; Mr. Smeterlin sent back a flood of sunshine and good humor which resulted in redoubled enthusiasm.

The program contained Mozart's Sonata in F major (K. V. 332), two organ choral preludes of Bach in Busoni's arrangements, two studies and the Sonata in B-flat minor of Chopin, topped off with a wholly irresponsible burst of fireworks in the form of Liszt's "Six Studies after Paganini." Well, Mr. Smeterlin's virtuosity was equal to them all. And this statement is made with the greatest of admiration; for Mr. Smeterlin is first and foremost a sincere musician who, by unusual good luck, happens also to be a pianist of rare skill. Briefly, his performance of the sonata from Mozart had the one essential quality for music by this composer—crystalline purity. The first chorale from Bach, "Awake, the voice commands," had depth of tone and definiteness of spiritual import. In "Rejoice, beloved Christians," the . . . developed an amazing velocity

In the music of Chopin, Mr. Smeterlin discovers accents and phrases which are seldom imagined to exist in the score. He has a strictly personal viewpoint of Chopin—a convincing, fresh and stimulating viewpoint. It discloses extremes

CHAMLEE

"TONES OF MOLTEN GOLD"
St. Louis Globe Democrat, October 21, 1934

•

"A BEAUTIFUL INSTRUMENT. IT WAS SUPERB"
Milwaukee Journal, October 19, 1934

•

"CHAMLEE'S VERSATILITY IS SOMETHING TO BE NOTED"
Los Angeles Times, November 4, 1934

•

"FINE TENOR VOICE—NO EXAGGERATION TO COMPARE IT TO CARUSO'S"
Cleveland News, January 4, 1935

•

30 Rockefeller Plaza
RCA Bldg., New York

Management
NBC ARTISTS SERVICE

George Engles
Managing Director

QUEENA

MARIO

Prima Donna Soprano

Metropolitan Opera Company

1934 ACTIVITIES

OPERA

Metropolitan Opera Company—Twelfth season as leading soprano.

Rochester Symphony Orchestra—Two performances of "Madame Butterfly."

Detroit Symphony Orchestra—Two performances of "Secrets of Suzanne."

CONCERT

Coast to Coast tour in April and May.

RADIO

Star of series of thirteen broadcasts for American Radiator Company.

Guest star in performances of "Faust" and "Hansel and Gretel" with Chase and Sanborn Opera Guild.

Guest star in two appearances with Packard Hour.

Management
NBC Artists Service
30 Rockefeller Plaza, New York
George Engles, Managing Director

NEW YORK CONCERTS

JANUARY 14

Beethoven Association Three eminent artists lent glamor to the third Beethoven Association concert of the season in Town Hall. Raya Garbousova, cellist, Harold Bauer and Ossip Gabrilowitsch, pianists, appeared in a program of cello sonatas and duo-piano works, interpreted with a warmth of tonal persuasiveness and a perfection of musicianship that made this one of the most satisfying evenings of the series thus far.

The program was opened with the Brahms sonata in F, op. 99, played by Miss Garbousova and Mr. Bauer. This seems to be a season of high attainments in the cello field. The beautiful young artist from Russia revealed in this composition and in the Saint-Saëns sonata in C minor, which she gave with Mr. Gabrilowitsch at the end of the evening, a balanced mastery of technic and tonal expressiveness that reinforced the impression of rare artistry made at her New York début.

It is superfluous to comment on the lofty command of tradition and the superb technical achievements of Bauer and Gabrilowitsch. They are artists of unique accomplishment, each a master of his craft, though there are subtle differences in their approach to the pianistic medium. It was a rare pleasure to hear them teamed as duo-pianists, in the lovely Mozart sonata in D and an andantino varié and a rondo by Schubert in an arrangement by Mr. Bauer. These numbers were a feast of limpid and mellow tone, unique authority of style and of a genial and moving humanity and intimacy. There were enthusiastic ovations for all the artists from an audience of discriminating makeup.

Edwin Grasse Edwin Grasse gave a violin recital in Steinway Hall before a full house which applauded him with warmth. Mr. Grasse began with a passacaglia in G minor (Handel-Thomson) and a Sonate Ancienne, arranged by César Thomson, comprising prelude (Corelli), corente et recitative (Vivaldi), allegro gracioso (Nardini) and tarentelle (Valentini), and ended his first group with the finale from Max Bruch's Scottish Fantasia. After the intermission Mr. Grasse continued with his own sonata in D minor, op. 68 (MS), his serenade in D (MS) and his arrangement of the Grieg Norwegian Dance in D, No. 4; and with three numbers by his accompanist, Ada Zeller, all dedicated to Mr. Grasse. These were Melody in D, Dance, and Corente. Mr. Grasse is a player of artistic feeling and sensitive appreciation of the music he plays. As a composer, he is a melodist, inventive and pleasing. Miss Zeller's pieces, as their names indicate, were tuneful, and appealing in their rhythmic structure. The audience showed much pleasure throughout the evening.

JANUARY 15

National Orchestral Association Leon Barzin conducted the National Orchestral Association in its fourth concert of the season at Carnegie Hall, Tuesday afternoon. David Barnett, pianist, was the soloist, in Mason's prelude and fugue for piano and orchestra. This work was an effective vehicle for the exposition of the powers of both the ensemble and Mr. Barnett. The latter played with brilliance and with substantial musicianship. His technical equipment is extensive, and his interpretation revealed imagination and a sure instinct for style. He was given an ovation at the close of the number.

The orchestra opened the program with Elgar's Cockaigne (In London Town), and after the intermission performed the Beethoven Eroica symphony. This training orchestra has set a high standard in the past and is making consistent progress in tone, cohesion of parts and flexibility. The few flaws in the Beethoven performance were atoned for in the taste and expressive beauty of the reading. The audience, which was almost of capacity proportions, applauded enthusiastically.

JANUARY 16

Walter Scott Walter Scott, young violinist, entirely American-trained, was presented by the Music Education League and Philip Mittell, his teacher, at Town Hall before a large audience. He had previously appeared with success in Europe. Firm, full bowing marked his playing of the introduction of Bruch's concerto in G minor, while vibrant tone qualities characterized the slow movement; the double-stopping of the thirds of the finale showed highly perfected technic. Mr. Scott also revealed his wide technical attainment in the Bach adagio and fugue for unaccompanied violin. The Paganini concerto further brought out his brilliance and mastery of the instrument. He overcame difficulties with ease. Short pieces in Kreisler's transcription, ending with Novacek's Perpetuum, closed a recital of unusual merit. Accompaniments of orchestral color were those of Harry Kaufman, who was alert but never obtrusive.

Nathan Milstein Returned from a lengthy tour of Europe, Nathan Milstein gave his first New York recital of the season in Carnegie Hall before a capacity audience. As a tribute to the two great composers whose anniversaries occur this year, Milstein included on his program Handel's sonata in D major and Bach's unaccompanied sonata in C major, No. 3. The generous list included also the Glazounoff concerto, Smetana's From My Homeland, Paganini's caprices in G minor, No. 13, and A minor, No. 24; his own arrangement of a posthumous Chopin nocturne , and the Wieniawski polonaise in D major.

A sensitive performer of genuine aristocracy of method, Milstein again conquered through his lovely legato and scintillant technic. The violinist strengthened previous impressions that he stands in the top rank of virtuosi. The practice of opening a concert with a sonata and excluding part of the audience until it is concluded is not to be recommended; nevertheless his Handel interpretation impressed by its soaring lyricism, singing tone, stylistic restraint and firm technical command. The Bach, though played fastidiously and even brilliantly, was perhaps his least convincing contribution. The Glazounoff concerto, exotic and delightfully tuneful, revealed rare beauty and temperamental unity with the composer's spirit. And the final group found the artist completely in his vein, dazzling his audience with the startling brilliancy of his technical exploits, particularly in the Paganini caprice No. 24. This group gave Milstein unique opportunity to display a wide variety of tonal coloring, feats of bowing and fingering, and purity and brilliance of harmonics. The audience was extremely enthusiastic throughout the evening, and called for numerous extras at the close. Leopold Mittmann was a competent assisting artist at the piano.

Harriet Cohen Harriet Cohen, with the assistance of a small orchestra conducted by Philip James, gave a program in Town Hall, Wednesday evening. The occasion marked three American premieres. These were of two of Purcell's ten sonatas of four parts; Handel's concerto in B flat for pianoforte and orchestra, arranged from the second and sixth organ concertos by Constant Lambert for Harriet Cohen, to whom it is dedicated; and Arne's concerto No. 5 in G minor for pianoforte and small orchestra, arranged from the harpsichord by Julian Herbage. Miss Cohen also was heard in a Bach adagio and fantasia and Tres Danzas Gitanas by Joaquin Turina.

The Purcell sonatas, Nos. 1 and 6 in the set, and in B minor and G minor respectively, proved worthy examples of the genius of Purcell. The original scoring, which was for strings and clavier, was enhanced in the case of the G minor work by two horns. This is music of character, nobility of style and purity of outline. The Handel score, in the adaptation of Mr. Lambert, was of substantial interest. The final novelty, the Arne-Herbage concerto, was pleasing and had the clarity of structure and lucidity of themes of its period. In all these, Miss Cohen's artistic performance and the musicianly cooperation of Mr. James, presented the music under favorable auspices.

Miss Cohen's solos earned her individual success with her audience. Her Bach playing (a Busoni transcription of two excerpts) had strength and meticulous shading. The three dances by Turina—Sacro-Monte

(*Continued on page 24*)

MAGANINI CHAMBER SYMPHONY

QUINTO MAGANINI
Conductor

NEWSPAPER HEADLINES

NEW YORK HERALD TRIBUNE
JANUARY 7, 1935

Maganini Plays His Own Music At Town Hall

Conducts Ensemble in 'After Dante,' Symphony and 'Ornithological Suite'

Touch of Humor Sho

Bach's Fourth Brand Concerto Gi

NEW YORK AMERICAN.

INTERESTING MUSIC PLAYED AT CONCERT BY MAGANINI GROUP

NEW YORK TIMES
JANUARY 7, 1935.

MAGANINI REVIVES RARE MOZARTWORK

Glass Harmonica Is Heard in Restoration of Forgotten Adagio and Rondo.

ROSSINI NOVELTY PLAYED

Program of Largely Unfamiliar Music Includ

WINSTON-SALEM (N. C.) JOURNAL
TUESDAY MORNING, NOVEMBER 6, 1934

Maganini Pleases Audience With Rare Musical Ability

ERA, BRADFORD

NEW YORK WORLD-TELEGRAM,

Maganini Hailed for Conducting

Quinto Maganini Concer- Group Heard In Brilliant Recital Here Last Night

GREENWICH, CONN
DAILY NEWS-GRAPHIC.

5,000 Enjoy Concert

Maganini Orchestra Forced To Play Extra Numbers To Satisfy Big Crowd

INEL, CARLISLE

ORCHESTRA PLEASES LARGE AUDIENCE

ll-Chosen Program st in Series of Col- ge Entertainments

Foremost among the smaller orchestras available today. Seventeen first rank musicians under the direction of one of America's most interesting young conductors. This ensemble is composed of all of the elements of a large orchestra in condensed form, including strings, woodwinds, brass, tympani and piano.

Mr. Maganini is among the best known of contemporary American composers. A winner of the Pulitzer Prize and Guggenheim Fellowship, his works have been played extensively both here and abroad. He is a brilliant commentator, interspersing his programs with witty and illuminating remarks.

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New York Concerts

(Continued from page 22)

(Granada), Danza de la Seduccion, and Generalife (Polo gitano)—found her in brilliant mood, and she gave them spirited execution, with due regard to their exotic and atmospheric charm.

The audience, one of good size and cordiality, rewarded Miss Cohen and Mr. James and his men with generous meed of applause.

JANUARY 17

Haarlem Philharmonic The third musicale of the season of the Haarlem Philharmonic Society, held as usual in the grand ball room of the Waldorf-Astoria, was preceded by the annual breakfast of the organization. There was a capacity and distinguished gathering for the event, and addresses were made by Mrs. Everett Menzies Raynor, president and others.

The artists for the occasion were Edith Mason of the Chicago Grand Opera and Giovanni Martinelli of the Metropolitan Opera. The soprano appeared in two groups, including the waltz song from Romeo and Juliet, numbers by Scarlatti, Mozart and Richard Strauss and the first New York presentations of Stornello (Giuranna) and Ninna-Nanna di Uliva (Pizzetti). She was in radiant voice and sang with crystalline tone and purity of style. The new songs were effective, the first atmospheric in musical detail, the other tender and expressive. The audience recalled her repeatedly and insisted on encores.

Martinelli, a favorite with the society, was hailed with enthusiasm. His offerings for his first appearance were by Donaudy, Tosti and Leoncavallo. Later he sang two items in English, Summer Night (Thomas) and Lift Thine Eyes (Logan), and Berceuse Amourese by his accompanist, Emilio Roxas. Ever lavish of his wealth of vocal and temperamental resource, Martinelli sang with the vitality, beauty and fastidious taste that are associated with his name. His hearers demanded additions, the most popular of which was the Vesti la Giubba from Pagliacci. Mme. Mason and Martinelli joined in the duet from Carmen, Parlez moi de ma mere, and the Voglia temibene from Madam Butterfly. There were a notable vocal combination and the delight of the audience was manifest in sustained plaudits. Mr. Roxas, for Martinelli, and Carole Longone for Mme. Mason, lent musicianly piano support.

Philharmonic Orchestra Hans Lange made a welcome return as conductor of the Philharmonic Orchestra (he will function for one week) for aside from his high ability with the baton, his programs always present chiefly unfamiliar and otherwise novel compositions.

His Thursday evening and Friday afternoon scheme at the Carnegie Hall concerts, offered exclusively French music and a most interesting compilation it was, beginning with Eric DeLamarter's orchestral arrangement and transcription of a suite from Rameau's Dardanus. This was followed by d'Indy's three-part Summer Day on the Mountain, Dukas' The Sorcerer's Apprentice, Debussy's Rondes de Printemps and Berlioz' overture, The Roman Carnival.

Lange gave musically sensitive and beautifully eloquent readings of the scores and was supported by exceptional response from the orchestra which played with a large variety of tonal charm and technical polish. The auditors extended a demonstrative ovation to Lange and his brilliant cohorts.

DeLamarter did a useful thing in restoring the Rameau music to practical form for modern performance. The orchestral retouchings are handled with extreme taste and skill, preserving deftly the intrinsic character and spirit of the delicate pages.

The d'Indy opus is a lovely work and its neglect on the part of conductors remains a mystery. The music is fascinatingly poetical, scored with all the refined adroitness, aristocratic feeling and intellectual care which d'Indy possessed so commandingly. This Mountain Symphony is one of the most atmospheric tonal tributes to Nature ever penned by any musical creator.

Ramón Ruiz A piano recital was given by Ramón Ruiz in Steinway Hall on Thursday night. Mr. Ruiz, an artist-pupil of Alton Jones, was heard in the Partita in C minor of Bach, the Beethoven sonata in D, op. 28, three Chopin items, and pieces by Rachmaninoff, Scriabine and Dohnanyi. A pianist of discriminating taste, ample tonal resource and substantial technical equipment, he pleased a large and distinguished audience, who gave evidence of their appreciation with sustained plaudits. Mr. Ruiz has an unusual comprehension of differentiation of style, the outgrowth, undoubtedly, of a musical nature sensitive subjectively as well as forceful from the objective angle.

JANUARY 18

Artur Schnabel Superb musicianship and artistic intellect combined with clarified tone and complete technical mastery, marked the piano recital of Artur Schnabel at Carnegie Hall on this evening.

An unusual and arresting program was chosen for exposition, represented by Schubert's B flat sonata, Mozart's C minor sonata, and Beethoven's Thirty-three Variations on a Waltz by Diabelli.

Schnabel's great qualities as a searching and appealing interpreter hardly need recalling to Musical Courier readers. It suffices to say that the eminent musician and pianist was at the height of his powers and gave demonstrations of exalted interest to lay listeners and of deep value to the professional element of the large audience.

Schubert's sonatas are not often heard in public these days and the example played by Schnabel—he is a devoted lover and disciple of Schubert—furnished renewed acquaintance with music of outstanding beauty and charm. Schnabel found exactly the right spirit for its utterance—sincerity and unaffected simplicity, perfectly modelled phrasing, flawless execution.

Mozart is another composer whom Schnabel voices exquisitely, with serene repose and artful presentation of lyrical line as well as dramatic emphasis.

Beethoven's Diabelli Variations are a famous example in classical piano literature, but nevertheless its practitioners rarely perform the work in public, owing chiefly to the length of the composition whose hearing extends to nearly one hour. In Schnabel's delivery the time consumed is about fifty-three minutes.

However, there was no impression of undue magnitude, for the Schnabel imagination and tone resources are such that constant variety and fascinating nuances intrigued the auditors. He effected an upbuilding that climaxed magnificently and brought him a long lasting ovation.

The Variations are a marvelous outpouring of Beethoven's gifts at their grandest, with unceasing fertility of invention and craftsmanship.

Orchestra of the Juilliard School of Music A concert by the orchestra of the Juilliard School of Music (Albert Stoessel, conductor) was heard in the concert hall of the school on Friday night. Two of Bach's organ preludes, orchestrated by Edgar Schenkman, opened the program, played with skillful observance of the interwoven themes and regard for the Bach spirit. Then followed the Brahms concerto in D minor, op. 15, for piano and orchestra, featuring Muriel Kerr. This artist, young in years but possessed of the surety and depth of expression of maturity, scored much success for the brilliance and poetry of her performance. After the intermission came the Strauss Don Quixote fantastic variations for orchestra on a theme of knightly character. Solo passages were taken by Felix Salmond, cello; Bernard Robbins, viola, and Alice Erickson, violin. There are ten of these variations, besides an introduction and an epilogue, and the sequence presents a vivid panorama of the adventures of the lovable but slightly demented idealist. The young players of the Juilliard orchestra gave spirited projection to these pictures, and Mr. Stoessel's reading took note of the shadings of pathos, comedy and the final transfiguration in death. The audience filled every seat in the hall, and applause was prolonged and hearty.

(Continued on page 26)

"A brilliant example of the French school of the violin."
CHICAGO AMERICAN

"Masterful style. Singing tone of lovely quality."
SAN FRANCISCO CALL

Jacques Thibaud
SALOMONS

"Unquestionable power, richness of tone, command of technique, and poetic expression."
NEW YORK SUN

Management
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York
George Engles - Director

FLORENCE EASTON

Returns

and—

New York Critics

"NOT SINCE ELENA GERHARDT OR JULIA CULP, HAS AN AUDIENCE SHOWN SUCH PLEASURE AT A RECITAL."

—Samuel Chotzinoff
New York Post, Dec. 12, 1934

HAIL HER AS CONCERT ARTIST

AT HER FIRST CONCERT

CARNEGIE HALL, NOV. 23, 1934

"Mme. Easton was welcomed by a warmly appreciative audience, and this welcome was not of friendship alone, but one of well merited approval of her art of song. . . . Mme. Easton interpreted her songs with a characteristic charm. The voice retains its essential beauty and a certain freshness of character which has always pertained to it. . . . Last night's interpretative effects were gained through the eloquence of song."
—Olin Downes, New York Times, Nov. 24, 1934

"With the return of Florence Easton to the concert platform in Carnegie Hall last night after an absence of several seasons, discriminating auditors greeted a soprano who for many years has given heart to those who have feared that fine singing was a moribund art. Nor was there any reason on this occasion for anything but rejoicing. For the texture of Mme. Easton's voice is still lovely, her projection of it, unimpaired."
—New York Herald Tribune, Nov. 24, 1934

"She gave a well arranged and impressive program last evening with her lovely voice often taking on the mellow quality of a viola—a rare liquid tone of unusual penetrating beauty. For diction, style and voice production, her performance is the best kind of object lesson for aspiring young singers."—*New York Evening Journal, Nov.* 24, 1934

AT HER SECOND CONCERT *by Public Demand, three weeks later*

TOWN HALL, DEC. 11, 1934

"More than anything else, this was an evening of beautiful singing. Mme. Easton's voice was in prime condition and the impressive ease with which it responded to the many and various demands she made upon it, was eloquently the proof of Mme. Easton's knowledge of the singer's art."
—New York Sun, Dec. 12, 1934

"All in all, it was the most satisfying exhibition of the lieder singer's art that I have heard in years. Not less pleasurable, for me, was to watch the obvious delight of the large audience in great music beautifully expressed. If I were Mme. Easton, I should count the opera house well lost, and should at once set about arranging a whole series of recitals of the inexhaustible repertoire of the German Lied."
—Samuel Chotzinoff, New York Post, Dec. 12, 1934

"In her achievement of more than a score of representative works from the great Austrian and German anthology of the Lied, it was significant to find that the more profound the song, the more completely the soprano made it her own."
—New York Times, Dec. 12, 1934

MANAGEMENT

George Engles, Managing Director - NBC ARTISTS SERVICE - RCA Building - 30 Rockefeller Plaza, New York

DORIS DOE

contralto

METROPOLITAN OPERA COMPANY

LATEST NEW YORK RECITAL

January 12, 1935

"Intelligence taste, musical sensitivity." New York Sun

"Used her full-toned contralto smoothly and tastefully." New York Times

"Interpretations tastefully delivered." New York Herald-Tribune

"A supple and abundant organ." New York World-Telegram

NEW YORK AMERICAN JANUARY 12, 1935

Doris Doe, Opera Contralto, Shows Art in Recital Debut

By LEONARD LIEBLING.

An American contralto, Doris Doe, of the Metropolitan Opera, was heard in recital debut at Town Hall yesterday evening.

She presented herself in a varied program comprising Stradella's "Pieta Signore," aria from Franchetti's "Asrael;" and songs by Erich Wolff (4) Brahms (3) Hugo Wolf (2) Guion, Carpenter, Mortimer Browning, Cimara (2) Beryl Rubinstein and Ernest Charles.

To a singer, the leap from the lyric stage to the concert-platform is as risky as any made by the celebrated daring young man on the flying trapeze.

Miss Doe bridged the gap with unquestionable success. Already established as a confident and promising artist in opera, she proved at this recital that she is also an unusually able exponent of concert songs.

Without signs of nervousness she began in reposeful manner and completely in command of her voice. A voice of ample volume, not equally rich throughout in quality and color, but nevertheless capable of wide resource the expression of moods and feeling. Lyrical passages had warmth; dramatic episodes possessed ring and upbuild in climax. Humor also found effective delivery.

Miss Doe's musical foundation and taste came to convincing light in her mastery of styles—the Italian aria, German Lied and English song. All languages were dictioned intelligently and clearly.

The German songs gave perhaps the best estimate of Miss Doe's uncommon abilities, for she voiced their inherent musical purpose and frank sentiment with a measure of understanding ordinarily expected only from vocalists of Teutonic nationality.

It was good to see the lovely Erich Wolff songs reappear on a vocal program and reminded some older listeners sadly of the untimely passing of that remarkable young composer. Miss Doe made such beautiful matter of her interpretation in these numbers that she was applauded into repeating one of them, and supplementing the group with two encores. There were also other added examples to meet the constantly enthusiastic approval bestowed on this excellent American artist.

NBC ARTISTS SERVICE - 30 Rockefeller Plaza - New York

George Engles, Managing Director

New York Concerts

(*Continued from page 24*)

Harriet Zell Harriet Zell, young soprano from Baltimore, offered her début recital here at Town Hall in the evening, singing the aria Pace, Pace, from Verdi's La Forza del Destino; German songs by Hugo Wolf, Reger, Strauss and Marx; five Brahms Lieder; a French group by Duparc, Chausson, Poldowski and Hue; a brace of songs by the Americans Richard Hageman, Daniel Wolf, Clarence Olmstead, Dwight Fiske and Amy Worth.

Miss Zell is an interesting recitalist. In *mezza-voce* singing her voice was clear and her tones well produced. Her interpretations revealed a nice understanding of the moods of the music. In the French group, in particular, Miss Zell gave evidence of a well schooled organ of promise. The songs in English were delivered with expressive assurance, excellent diction and steady and sustained top notes.

The singer has given concerts from Bar Harbor to Washington and studied here at the Davis Mannes School with George Harris and at Peabody Conservatory, Baltimore, with Frank Bibb. Mr. Bibb was her accompanist at this New York appearance.

Hedwig Browde Hedwig Browde, mezzo-soprano, sang at the Barbizon-Plaza on Friday evening, offering numbers by Bach, Haydn, Franz, Brahms, Strauss, Wolff, Rachmaninoff, Maria Grever and others. She has a pleasing, sympathetic voice which she uses with skill and intelligence. Her accompanist was Eleanor Mangum.

JANUARY 19

Philharmonic Concerts for Children and Young People Ernest Schelling continued the series of concerts for the juvenile element in which he conducts the New York Philharmonic. The second of these Saturday morning events found a numerous audience gathered in Carnegie Hall, and the children listened eagerly to the music and remarks by Mr. Schelling. The program illustrated early suites, and was made up of excerpts from the works of Purcell, Rameau, Bach, Mozart and Gretry. The usual visual accompaniment was provided by colored slides. Mr. Schelling, whether he spoke or conducted the orchestra, commanded the absolute attention of his young hearers. It is striking to the adult observer to watch how quietly they sit, and how closely they follow every phase of the program. As usual, there was an "everybody sing" number, this time John Peel, first presented by a group of boys in a first tier box, and later sung with gusto by the entire audience. Mr. Schelling said that one of the future programs would be an operatic performance, an announcement which the children hailed with delight.

Mr. Schelling announced "a surprise," which proved to be the appearance of Suzanne Bloch, young daughter of Ernest Bloch, who played two solos on the lute. Miss Bloch was dressed in a medieval gown. Her effective performance brought her enthusiastic acclaim and a tribute of red roses.

Josef Hofmann For the mere matter of record let it be set down that Josef Hofmann gave a matinee piano recital at Carnegie Hall (the first in New York after his recently completed European tour) that the auditorium was full from floor to galleries; and that he played a program consisting of the Prelude and Fugue, A minor, Bach-Liszt; two Songs Without Words by Mendelssohn, in F and A major; Schumann's Carneval; Chopin's C minor Nocturne, A flat Valse, G flat Impromptu, Fantasie; Scriabin's F sharp major sonata; Rubinstein's Melody in B major; Liszt's Mephisto Valse. There were, too, additional numbers in plenty, induced by the thundering applause of the listeners.

It were futile to try to put into wordy description the multifarious splendors of Hofmann's performances and the constant and cumulative effect they created. What more can be said of that towering artist than has already been written year in, year out?

Shall one call him a master musician and interpreter on the keyboard? An expert in tone, touch, and technic? An infallible stylist? Possessor of sheer endless nuances in rhythm, accentuation, and dynamics? An intellectual? A piano painter of *genre* miniatures and at the same time a creator of huge dramatic pictures? A charmer who whispers pianissimos, and an orator who crescendos into stupendous climaxes?

The present reviewer resigns from going into purely analytical discussion of Hofmann's art. It is an art that defies dissection, for it has no exact counterpart. To fix the details here and there is not to explain the cohesion and perfection of the whole.

One marvels anew each season at the vitality, freshness, and inexhaustible variety of the piano interpretations and playing which are peculiarly, uniquely, phenomenally Josef Hofmann's. He has an unwavering hold on his hearers. Last week they applauded, cheered, and encored him without heed of degree or time. Among them were numerous pianists of high standing.

You see, Hofmann is not only a pianist for pianists but also a pianist for the public. Maybe that explains him best.

Myra Hess Welcomed by a completely sold-out house, Myra Hess gave her first New York recital of the season in Town Hall last Saturday afternoon. That this was a gala occasion, one of the major events of the winter, was witnessed both by the distinction of the audience and its rapt attention throughout the generous program.

The English pianist had chosen works of large calibre, with not a concession to the trivial or sensational, and yet the offerings held so much of contrast that there was no sense of superfluity. Mozart's sonata in C major (K. 330); the Beethoven sonata, op. 111; the intermezzi, op. 116, Nos. 2 and 4, and the capriccios, op. 76, No. 2, and op. 116, No. 7, of Brahms; and the Carnaval of Schumann made up the rich musical garnering.

The serious purpose and unique charm of presentation that underly all of this artist's interpretations gave high value to her playing of this formidable program. Her Mozart was outlined with the grace and warm tenderness that Miss Hess is able to infuse into her performances of classic works, while yielding no jot of the clarity, brilliance and verve which this music should possess. Beethoven's last sonata constituted a sterner task, one which few recitalists are able to absolve with complete satisfaction. Hers was a reading of depth and power, one of complete authority and consummate sense of structure, with particular melodic beauty characterizing the arietta movement. Rare loveliness of harmonic coloring marked her playing of Brahms, which brought a mood of mellow introspection after the titanic power of the Beethoven sonata. There were inerrant rhythmic precision and masterful command of the rich tonal texture of this composer's music.

As a finale, Miss Hess turned to the dreaming, opalescent, romantic world of Schumann's Carnaval. This gallery of portraits of unique charm and whimsy, which have endeared themselves to generations of pianists, had a sincere and deeply sensitive portrayal, in which contrast of spirit and subtle alterations of coloring united with the clear intellectual quality and distinguished mastery of keyboard technic to make a vivid recreation of Schumann's exquisitely poetical work. The audience rewarded the artist with repeated ovations and called for extras.

The Dessoff Choirs Margarete Dessoff conducted a request program on Saturday night in Town Hall to celebrate the tenth anniversary of the founding of her Dessoff Choirs. The concert was given by two choral units—the Adesdi Chorus of women's voices, seated on one side of the stage, and on the other the A Cappella Singers of New York, an ensemble of mixed voices. The groups sang alternately, the Adesdi offerings being excerpts from masses of Vittoria, Palestrina and Gallus, Schubert's setting of the Twenty-third Psalm and Andre Caplet's Inscriptions Champêtres; those of the A Cappella Singers, the Bach cantata, Christ lag in Todesbanden, the Brahms motet, Warum ist das Licht Gegeben, and three English folk-songs arranged by Vaughan Williams. The Willem Durieux Chamber Music Ensemble supplied some of the accompaniment, as well as presenting a Bach suite arranged for strings by Adolfo Betti. Frank Widdis was at the piano.

Those familiar with the work of the Dessoff units, under their musicianly director, noted the qualities that have become associated with their concerts—unity, balance and fidelity to interpretative intent. Mme. Dessoff selects music beautiful, unhackneyed and appropriate for performance by her choirs, and her readings are exemplary for taste and expressive nuance. Town Hall was filled with appreciative listeners.

(*Continued on page 34*)

An important newcomer

ARTHUR FEAR

Leading Baritone
Covent Garden Opera

"The most enjoyable song recital of the season."
Boston Globe, December 13, 1934

"A voice velvety in texture."
New York Times, December 11, 1934

"The most satisfactory song recital we have heard in years."
Richmond News Leader, December 4, 1934

"Altogether a recital to command admiration and respect."
W. J. Henderson, New York Sun, December 13, 1934

"A pure delight—a beautiful voice—an excellent program."
Boston Herald, December 13, 1934

NEW YORK TIMES.
DECEMBER 11 1934

ARTHUR FEAR SINGS FIRST TIME HERE

British Baritone of Covent Garden Opera Company Is Heard in Town Hall.

Impresses in Varied Program as Artist of Taste, Intelligence and Wide Experience.

Arthur Fear, British baritone of the Covent Garden Opera Company, made his first New York appearance in a recital at the Town Hall last night. His singing sustained the impression gathered from advance notices that he is an artist of taste, intelligence and wide experience. His program ranging through Mozart, Handel, Schubert and Wolf through his English contemporaries, gave him opportunity to reveal his grasp three languages and the spirit different schools and periods. Mr. Fear's voice is almost ye in texture of tone. But baritone did not permit the to be an end in itself. Empl a vehicle of expression, it w ordinated to the intent of th It was in his differentia tween the classic line of ar "How Willing My Patern Handel's "Samson" lyricism of Schu between the "Der Atlas" ignancy

RICHMOND NEWS LEADER
DECEMBER 4, 1934

Fear's Recital Highly Lauded

English Baritone Heard in Brilliant Concert at Woman's Club.

By HELEN de MOTTE.

For many reasons, a song recital has come to be a hazardous thing in America—reasons too numerous to define. For this reason the recital by Arthur Fear, English baritone, at the Woman's Club yesterday afternoon stands out even more significantly than the proverbially "good deed in a naughty world." It was the most completely satisfying song recital we have heard in years, from every standpoint.

Mr. Fear, who is making his first appearances in this country during a brief tour this season, has a fine, warm and colorful voice, wide in range, beautifully produced and with a resonance and power that responds instantly to every emotional exigency. His program was of exceptional interest, including a group of Mozart and Handel and another of Schubert songs.

To all of these Mr. Fear brought an interpretation essentially scholarly—yet animated by musical sensitiveness, rare temperamental intensity, dramatic intuitiveness, lyric beauty, and with an enviable perfection of diction. It was the perfect enunciation of the text which gave to each song a dual beauty—almost, one may say, a of interest which in a few gave the musical beautiful selves.

NEW YORK AMERICAN
DECEMBER 11. 1934

ENGLISH BARITONE SCORES SUCCESS IN SONG RECITAL

By LEONARD LIEBLING.

Arthur Fear, English baritone, made his American debut with a song-recital at Town Hall last evening.

Mr. Fear desired to introduce his art here and is making a visit of only a fortnight in this country.

His hurried journey seems well justified, for he gave a convincing demonstration of his abilities last night and won many rounds of warm applause, which he responded with entries which the audience emphatically desired.

The program represented a severe test in vocalism and song delivery. First came the usual Classical group, this time consisting of Mozart's "Non piu andrai" from "The Marriage of Figaro," and two Handel ...les, "How willing my paternal love" ("Samson") and "Fiorid... e lo strale" ("Florid...

...rman group followed: ...'s "Am Meer," "Lachen ...en," "Der Atlas," and ...ussreise," "Anakreon's ...ebewohl," "Der Tam... English were the ...nd composers of the ...ons, four songs by ... final half dozen by ...g. Delius, Williams and Warlock.

...gave an admirabl... his performance ... taste and a su...

BOSTON TRAVELER,
DECEMBER 13. 1934

Arthur Fear Gives Song Recital

English Baritone Pleases At First Boston Appearance

Arthur Fear, one of the principal baritones of the Covent Garden Opera Company, London, gave his first Boston song recital in Jordan hall last evening and at once distinguished himself as an exceptionally fine singer. He made his American debut in New York, Monday, and this recital was therefore one of the first to be given in this country during the initial week of his brief visit here.

His straightforward and intelligently selected program began with the aria "Non piu andrai" from Mozart's opera "Le Nozze di Figaro," went on to "How Willing My Paternal Love," from Handel's opera "Samson," and to the same composer's "Finche lo strale," from "Floridante,' included seven German lieder by Schubert and Wolf, a group of four songs in English by Hubert Parry and English songs by H. Procter-Gregg, Delius, R. Vaughan Williams, Arnold Bax, Roger Quilter and Peter Warlock.

Mr. Fear has unusual talent. He is a sensitive and understanding musician with an excellent trained voice, his enunciation is clear, and he interprets songs as the various composers wrote them, never seeking to distort or alter for virtuoso purposes. There are extraordinarily few baritones today capable of giving a recital equalling in beauty and charm the performance of last night.

At the close of the concert Mr. Fear sang for his first encore the familiar aria from "The Barber of Seville," and his singing of it was in many ways the highlight of the evening. Volume, tonal range, deft shading of phrases, all were made to fit the requirements

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George Engles, Director

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New York January 26, 1935 No. 2845

In the prodigy class, too, are those grown-up amateurs who play like children but do not know it.

—o—

Toscanini's first symphony to open his current New York Philharmonic Orchestra engagement, was one by Bruckner. The esteemed Bruckner Society of the metropolis could wish for no more suggestive or delightful support.

—o—

Mayor La Guardia stresses his promise that the projected municipal musical activities of the City of New York will in no way interfere with its private teachers and music schools. Why not absorb the best of them in the municipal venture, if funds permit and politics do not prevent? So long as La Guardia occupies City Hall, politics is not playing its usual baleful rôle, but what might not happen after the end of his present term? He should be re-elected, and the musical votes are certain to help toward that happy end. He deserves them for he is the first New York Mayor who ever has stood for the idea that music should be made part of the life and of the educational program of the leading city in America.

—o—

San Francisco's Orchestral Impasse

According to recent bulletins from the West Coast, the season of the San Francisco Symphony Orchestra is still uncertain. Whereas, originally a twelve weeks' series was scheduled by the Musical Association of that city, to open early in January, the directors of the orchestra announced a month or more ago that the underwriting required for such a project would be $71,000 and that only $44,000 had been realized at that time in a public guaranty campaign.

In view of this fact the directors issued the following announcement: "It is the sense of this meeting that the project of the twelve weeks' season shall be definitely abandoned because of lack of the necessary financial support, and that the executive committee be requested to endeavor to arrange some other plan for the symphony season, with the reservation that it shall not involve the association in a debt beyond the resources."

Since that time the committee of the orchestra board has offered to the musicians' union the alternative of playing a six weeks' season at a minimum guaranteed salary of sixty dollars per man weekly or of attempting the originally planned full season "on a coöperative basis," with the executive and other arrangements taken care of. Both these proposals were rejected by the musicians, who say that the officers of the orchestra should redeem their original pledges, particularly in view of the fact that the conductor, concertmaster and first cellist had already been given contracts for twelve weeks.

Meanwhile, several public meetings have been held by citizens interested in the musical future of the city in an attempt to find some sort of solution of the difficulties. The sentiment of a portion of the public is reflected in the following editorial published in The Argonaut of the Western city, which does not mince its words in declaring that the matter is a public disgrace:

END THE SYMPHONY NONSENSE

In the brawl centering around the Symphony season San Francisco is confronted with one of the sorriest messes in its musical history. The public is forgotten; the city's tradition as the center of western culture is forgotten; the spectacle that San Francisco must present to other cities is forgotten; all is forgotten save self-interest in a nasty catfight that is swiftly bringing about the demise of one of the finest symphony orchestras in the world.

Ostensibly the battle began over the deficit for the coming season (if there is to be any coming season), but actually the roots go deeper. The Symphony has not been favored enough with the light of publicity for the general public to know what is going on behind scenes. Subscribers who have given generously of their money and lavishly of their time have withdrawn because they were allowed no voice in the affairs of the orchestra. At least one distinguished artist has been dismissed and no adequate reason given for his dismissal. Hints at favoritism and unfair treatment have been broached from time to time and quickly hushed up. Throughout it all the public, proud of the distinguished record the orchestra has made in the past and hopeful that some settlement might be found in an intramural struggle which it could not understand because no official voice was fearless enough to tell the truth, has seen its hopes for a continuation of the season grow dimmer and dimmer.

It is little wonder that a shortage of funds exists. In such a stew-pot of selfishness subscribers cannot be blamed for withholding support. If these petty feuds were brought into the open and settled once and for all, the season could be guaranteed twice over and San Francisco could again hold aloft its musical prestige as a model and an ideal for lesser orchestras. There is arrant inconsideration on both sides. The Argonaut calls on the officials of the Symphony to forget their prideful pettiness and do all in their power to save the season. We call on the Musicians' Union, the other party to the dispute, to rise to the exigencies of the emergency and meet the guarantors halfway. It is past time for this strife to end. San Francisco's musical reputation is at stake and a truce to selfishness is all that is needed to save it and all that will save it.

Those conversant with conditions in San Francisco relate that there has been a division in sentiment concerning the orchestra for many years. Two factions are said to exist, composed respectively of the older residents of the city, who have a certain pride of heritage and of pure native stock, and of the newer strata of the population, less conservative and more committed to innovations. The orchestra has been the pawn of these two competing social groups and it has been rumored that rival candidates for the conductor's chair have been put forward at various times, each enjoying the esteem of a part of the population. It was an open secret that Alfred Hertz struggled against opposition during his régime as conductor. The resignation of Hertz (after fifteen years' praiseworthy leadership of the orchestra) in 1930 brought in a joint tenure of the baton post by Issay Dobrowen and Basil Cameron. These conductors, secured by the management after a canvass of European candidates, were engaged each for half of a season as "guests." Nevertheless, the two camps among the city's musical patrons fell into line as usual, it is said, in opposition to one another, each backing one of the candidates. The conditions under which each leader had to work were therefore not ideal. The following season Mr. Cameron went to Seattle to direct the orchestra there and Dobrowen remained as sole leader in San Francisco under a three years' contract. His has been a brilliant record of achievement, considering that financial and other difficulties had to be constantly overcome. Last autumn it was announced that Mr. Dobrowen would return as sole conductor for the twelve weeks' season, that John Pennington would serve as concertmaster, and that Horace Britt would head the cello section, "provided the Musical Association can secure the permission of the Musicians' Union to import other symphony musicians."

Nothing was said at that time concerning any uncertainty about the season. Instead it was stated that the management was bent on improving not only the orchestra, wherever possible, but also the programs. The attitude of the directors was summed up in the statement: "The Musical Association of San Francisco is determined that the San Francisco Symphony Orchestra shall continue as the leading cultural and educational institution of the Far West."

Excellent sentiments these; but something seems to have happened in the interval to blast that hope in the musical future and artistic destiny of the city by the Golden Gate. Is it too late even yet for an energetic campaign to raise the remaining $27,000, to make up the sum originally estimated as sufficient to cover the entire budget for twelve weeks? It does not seem a very large amount of money to be pledged in a city as wealthy as San Francisco, whose shipping industry alone was declared during the recent general strike to have lost a million or more dollars a day through inactivity. It seems incredible that the social cliques of the city cannot bury their petty rivalries and unite solidly in support of an institution so productive of good feeling for the group as a symphony orchestra. One man alone could easily supply the relatively small sum that is needed, or surely 270 persons could be found, if necessary, to pledge $100 each.

If San Francisco cannot find a way out of so minor an impasse, when New York can raise $500,000 for the Philharmonic Symphony Orchestra, one must reluctantly conclude there is lacking not the way but the will to enjoy symphonic music.

—o—

Canned Opera Plus Soloists

The latest thing in operatic novelties has recently been unloosed in London. No little excitement was caused by an abridged production of Faust given at the Whitehall Theatre in the British capital, in which something known as the "synchrosound" system replaced chorus and orchestra by electrical recordings, while the soloists sang with it in the flesh. The *entrepreneur* of these proceedings was Vladimir Shavitch, former conductor of the Syracuse (N. Y.) Symphony Orchestra, and the gramophone records had been made by the London Philharmonic Orchestra and members of the Covent Garden Opera chorus, under the baton of Sir Thomas Beecham.

The merit attributed to this system, as described by its backers, is that it will make possible the transporting of operatic productions on tour with greatly reduced cost. As W. H. Haddon Squire, reporting the experiment in the Christian Science Monitor (Boston), justly remarks, this "is good news for opera principals but not so good for orchestras and choruses." The employment problem, already sufficiently snarled, will be made much more difficult if discrimination is thus to be exercised against the largest number of those employed in operatic productions, who would in time be conceivably forced out in favor of the machine.

Nor are the technical results of the system in its present development wholly satisfactory, if one is to judge by the impressions gained by the reviewer in this English experiment. With a *soupçon* of gentle irony, his narrative runs as follows:

> This was the first occasion on which one has heard two conductors conduct the same work at the same time. Considering that the soloists, helped by Mr. Shavitch, had to be the accompanists, the ensemble was remarkably good. This reversal of the usual rôles of singer and orchestra would, one felt, have met with the full approval of the great Toscanini.
>
> "The evening began auspiciously. There was the usual preliminary buzz of conversation when suddenly the audience heard the most life-like sounds of an orchestra tuning up. It was so like the real thing that it got a round of applause—which perhaps has never happened since a Shah of Persia, visiting London, mistook the tuning up for the piece and applauded heartily. He said afterward that he liked this part of the program best.
>
> "When addressing the audience before the curtain went up, Mr. Shavitch asked them not to make comparisons with a real orchestra. It is a little difficult to imagine anyone doing so. The best recording, so far, offers us an 'orchestra' very much plus something and very much minus something in the way of sound. In quiet passages tonal values and qualities may now and then have some similitude to those of an actual orchestra, but *fortes* produce a 'tubby' mass, or mess, of tone in which every instrument loses its individuality and sounds the same. The musician with sensitive ears then wants to shut them. . . . "

There is hardly any doubt that, in the larger musical cities at least, patrons will continue to prefer the flesh-and-blood performers. Such an invention poses the question, nevertheless, of the future of opera, so often sounded in this age. One can foresee that, if the mechanical processes are perfected, it will mean that not only the chorus and orchestra will be mechanized, but that in time the solo singers also will be. What we shall have then will be a wholly robotized opera. The prospect is not one to cheer lovers of art, who will find their best interests served by continuing to demand the genuine article.

It may be comforting to reflect, however, that there is slight immediate danger of any serious rivalry from the "synchrosound" system, which is at best a half-way measure. It must be apparent to operatic artists that if they refuse to compromise by being associated in performance with a machine (and in so doing to aid in glossing over its defects), they can offer the best evidences of a "united front" against the unwelcome invader.

VARIATIONS

By Leonard Liebling

Josef Hofmann has just given his annual mid-winter recital in New York and since then I have run into over a dozen pianists who keep on asking one another and me, "Were you there?" An affirmative reply brings mutual headshakings and looks of helpless incredulity. That is the regular aftermath every time Hofmann plays in the big city and probably elsewhere too.

It is significant therefore that on the morning after his recital I received a newspaper clipping from Vienna describing the recent appearance of Josef Hofmann in the Austrian capital.

As nearly as I can quickly translate the imaginatively ornate style of the writer, the article reads as follows:

"A remarkable surprise came to admirers of Josef Hofmann when he gave his concert at the Grosser Musikverein Saal where he had not played for decades. He had previously been catalogued as a sort of sculptor who fashioned powerful statues and also ingratiating ones, both of Grecian modelling and beauty but also touched with a breath of repelling aristocratic coolness.

"However, the opening numbers played by Hofmann taught us better. The marble pictures reflected the radiance which we call 'Romanticism'; a radiance which burst into sinister flame in Beethoven's Appassionata Sonata, and also in Chopin's Appassionata, his grandiose B flat minor sonata. Tumultuous, stormy, was the delivery of the development section. The funeral march had simple nobility. In the unison finale, Hofmann probably envisioned the interpretation of his teacher, Anton Rubinstein, who felt that the movement expressed 'the wind sweeping over graves;' with Hofmann it was 'Storm in the Steppes.' Still, it was possible to hear in the delivery, the restless weaving of wraiths gliding about the tombstones until the earthly pendulum reached the zero hero and sounded the thunderous signal which sent all the nocturnal ghosts hasttening back to their homes of the dead.

"Chopin himself gave a curt answer to his pupils as they asked him the meaning of the sphinx-like movement. He pointed out the purely pianistic side of the problem and added ironically, 'Here the right hand converses with the left.' The great Frédéric, during his short life, always referred inquirers to the printed sheets of his music, which he considered their own explanation without verbal poetical amplifications. And yet they were capable through the potency of their tones to compel the listeners to poetize.

"Hofmann then presented more delicate works of Chopin, followed by the moderately modern Debussy, Liadow, and Godowsky, whose symphonic metamorphoses on Fledermaus by Johann Strauss, the performer brought to brilliant effect. After the official close of the regular program, the artist with light hand strewed a profusion of musical flowers and blossoms which the hearers are most likely to treasure as lasting memories. Hofmann's success was overwhelming."

* * *

And who do you suppose wrote the foregoing? Strange as it might appear, the review comes from the pen of a lady whose husband also is one of the world's leading keyboard artists, Moriz Rosenthal.

Known professionally as Hedwig Rosenthal-Kanner, the author of the article functions professionally in Vienna as one of its best critics and piano pedagogues. Among her pupils are those outstanding young virtuosi, Poldi Mildner and Robert Goldsand.

* * *

Incidentally, Rosenthal himself wrote to this department from Vienna: "Hofmann has just played here. He was tremendous."

* * *

Then after all there is some unbiased inter-admiration in the tribe of keyboard combers.

Perhaps this is the moment and place too for the publication of the attached:

Adelaide, South Australia,
December 12, 1934.

Dear Variations:

You say in your column of October 27 issue that the pathway to Parnassus is grass-grown because no one has gone that way of late years.

I protest! Please, sir, Godowsky went that way many years ago and goes that way with every fresh eruption of his incomparable inspiration. His forty-six Miniatures for four hands took him there, as did also his Bach re-creations, his Schubert song transcriptions, his incomparable Poems, the immortal Passagalia, forty-four Variations, Cadenza and Fugue, the Capriccio Patetico, and — but why continue? This one small, mighty man keeps the path hard and shiny.

Yours truly,

PAUL HOWARD

* * *

Continuing with pianistic matters, attention veers to the caption in the New York World Telegram of January 19: "Artur Schnabel Once More Shows Capacities As Interpreter of Beethovens." And there are persons who try to tell us there was only one.

* * *

M. B. H. comes along with this communication: "I read that Stravinsky in a letter to Maria Kurenko, has requested that soprano to convey his thanks to Alexander Smallens for his conducting of the composer's Mavra, in Philadelphia. I suppose, therefore, that Smallens wrote to Kurenko asking her to thank Stravinsky for his thanks."

* * *

The name of the Miami, Fla., newspaper (dated January 10) is unobtainable at this moment, which published the subjoined half-page advertisement:

FORMAL OPENING

America's Finest Greyhound Track

TO NITE

Biscayne Kennel Club

We are honored to present these nationally known stars!

Our own inimitable

MLLE. MANA ZUCCA
In Person!

•

PIETRO GENTILLI

(Courtesy of the Roney Plaza Palm Garden)
The celebrated operatic baritone will sing Mana-Zucca's favorite composition, "I Love Life."

MARION BARRY TAYLOR
Eminent Violin Soloist

MANA-ZUCCA HANDICAP
5-16 MILE

Court House
Tarnish
Palmist
Mike Malone
Texas Andrew
Rural Lass
Dancing Officer
Anna Glenn

Warm indebtedness herewith to H. C. Rust, of the Music Division, Library of Congress, Washington, D. C., who forwards a delicious essay called The Violin, culled from the Norsk Musikerblad:

"The violin has four strings. The strings are made from gut. The majority comes from the Danist town Gut (tr. of Darm). The fourth string is commonly called the quint, from the Latin quintus, meaning the fifth. This string is more high-strung than the rest, and breaks more often. This is always very effective in a tender adagio. When for economic reasons one has to tie the ends of a broken string together, it is advisable not to tie the knot over the fingerboard or between the fingerboard and the bridge.

"The bridge is situated between two F-shaped holes. The usefulness of these holes seems negligible, as it is almost impossible to pass any larger sized articles through them, thus making the inside of the violin unfit for use as a store-room. For this reason, it is not advisable to pass coins, buttons or the like through them, as they are not easy to get out again, and it can hardly be said to improve the tone.

"One of the technical feats of days gone by was to blow a feather through one hole, so that it came out through the other. This difficult trick is said to have been performed successfully only a few times by the great Paganini.

"As alluded to before, the violin can also be used for the purpose of producing musical sounds.

"To accomplish this, one rasps across the strings with hair from a horse's tail which is suspended on a stick called the bow because it is slightly bent. To the hair should be applied a certain amount of rosin, which one borrows from another violin player. If one has forgotten, or pawned the bow, the strings may be plucked by the fingers, thus producing the so-called pizzicato. If there are any sick people nearby, one puts on a *sordino* or mute, which is produced from the right hand vest pocket.

"If the performer is too weak or lazy to press the strings down very firmly, the so called flageolets or harmonics are produced. It is considered easy to tell the difference between natural, artificial and unintentional harmonics.

"A feat which seems to be most difficult to all violin players, is to play on open strings with the right arm, while at the same time they manipulate the pegs with their left. On this, even the greatest players practice at all times. They invariably try it before commencing a piece and practice on it every spare moment during the performance. What the purpose of this may be is hard to understand as the musical pleasure derived seems to be negligible.

"When the violinist plays, he holds the violin under his chin but puts it under his right arm during rests, or when he has his picture taken.

"A thorn in the flesh to most violin players is the accompanist, for when the fiddler goes out to buy a new piece, he must also pay for a piano part.

"To help out some of the financially embarrassed, some composers during an early depression wrote music for the violin alone. One of these was Johann Sebastian Bach.

"The great virtuoso usually plays a so-called concerto with orchestra accompaniment. These pieces, from the composers' point of view, are not particularly meant to be a musical treat but rather to make less acrobatic fiddlers so green with envy that they go right out and buy themselves a copy.

"Where the score is marked *tutti*, the orchestra suddenly loses its self-restraint, and every man plays as loudly as he can.

"The soloist uses the *tuttis* to wipe perspiration off his brow and the violin; sticks the instrument out in front of him as if he saw it for the first time, practices up on the next difficult passage, and then begins to do the trick with the open strings and the pegs again.

"If there should still be some time to spare, he again takes up the pose he uses when he has his picture taken."

* * *

What broadcast opera means to business is exemplified in a recent article from the New York Sun (Retailing News Department):

BAMBERGER'S PROMOTES OPERA

L. Bamberger & Co., Newark, is sponsoring the first appearance in that city of the Metropolitan Opera Association. The latter will present "La Boheme" Tuesday evening, January 29, at the Mosque Theatre. The net proceeds of the performance are to be turned over to the Hospital and Home for Crippled Children in Newark.

According to the store, unusual demand for men's and women's evening apparel already has been manifested, and local beauty shops are overtaxed with appointments. Unusual public interest and support has been registered.

C. N. D., who contributes the clipping, suggests that its headline should be changed to "Opera Promotes Bamberger's."

* * *

"At the radio broadcast of the Metropolitan Opera last Saturday," we hear from H. K., "the performance was Verdi's La Forza del Destino, and the commentator, Geraldine Farrar, sang over the air, a Mignon aria, Tosti's Mattinata, a Barber of Seville number, and (in English) Twickenham Ferry. I suggest as equally appropriate, that should the Metropolitan put Tristan and Isolde on the radio, Miss Farrar sing a Madam Butterfly excerpt, Nevins' The Rosary, a selection from The Daughter of the Regiment, and Ole Black Joe."

* * *

At a concert last week in City Hall, New York, Mildred Dilling, harpist, was down on the program to play Bach's "Bourse." It is my opinion that the performance was above par.

* * *

If only the concerts and operas would cease for a few days, a certain harassed editor and critic would be enabled to catch up on his reviewing of some new musical books, compositions, and phonograph records.

Yesterday I received a formal invitation envelope in my illustrious mail. Fearing that it was a bid to a wedding and I'd have to send a present, I waited a long time before opening it. Picture my consternation when I discovered that I had been asked to attend the Fiftieth Anniversary Celebration of the services of William Churchill Hammond, the organist and choir director of the Second Congregational Church in Holyoke, Mass.

I wish I could cut some of my inevitable cocktail parties and go to greet Mr. Hammond. I'd like to meet the hero who has withstood the onslaughts of hot-headed church committees for fifty years on the same spot. And I'd so like to ask him how many banks of pedals he has worn out in service; if he still has his first pair of organ shoes, and how many sopranos and tenors have married from his loft. Do you suppose he is now training the grandchildren of his first contralto to sing? And I wonder if he has ever figured how many times he has played Consider the Lilies or Lemaire's Andantino in D flat.

* * *

Marek Windheim has a friend who has a cook who has a name called Elsa Frath. At least that's what it was until ten days ago when she married a chap named Siegfried Meyerhoefer. Now it so happened that the day the couple were married at City Hall, Wagner's Siegfried was being given at the Met. So Marek hit upon the idea of having them go to the opera as their wedding celebration.

Between the acts he had them come backstage and Mr. and Mrs. Siegfried Meyerhoefer were introduced to "Siegfried" Melchior, who gave the blushing couple an autographed picture. Elsa Meyerhoefer was so happy she decided there and then to change her name to Brünnhilde. If there's anything in a name, I suggest Siegfried Meyerhoefer better join the fire department or he'll be a very unhappy husband.

* * *

Ruth Slenczynski celebrated her tenth birthday at a party which Mr. and Mrs. Arthur Smadbeck gave for her. Charlie Wagner bestowed a tiny pearl necklace on his young celebrity with a baby diamond set in the wee pendant and Ruth went around showing it proudly to all the guests. One present that particularly intrigued her was a pair of boxing gloves, which she promptly put on and started hitting Charlie in several of his most vital spots. The young lady packs a vigorous wallop and with proper training could take on any welterweight champion.

An enormous birthday cake with ten candles gleaming was the centre of all interest. Candied notes decorated it and on top of it was a doll seated at a toy piano.

Although many grown-ups came to the party, including Madge Kennedy, Lulu Breid and her new husband, Kitty and Pinky Bamman, Grena Bennett, Sig Spaeth, Carl Deis, Julian Seaman, Francis Perkins, Alice Taylor and Johnnie Majeski, Ruth would have none of them. She raced all over the apartment with three other little girls and was quite annoyed when news photographers made her pose for pictures.

* * *

Irving Schwerké proffers this epistle from Gay Paree:

Dear Simon,

Does your fertile pen think of a way of making something of the following? The other day, when announcing the program of the 2,000th performance of Faust, at the Paris Opéra, the newspaper Comoedia said:

"After the eighth scene, the performance of part of Mars et Vénus."

Meaning Mors et Vita!

Sure, I can make something out of that. And I should say it was probably Cupid.

* * *

An anonymous contributor sends me this paean:

"Dear Simon Snooper:

MILESTONE IN THE FAITH TOWARD BETTER JOURNALISM!

(Crawford County, Wis., Courier)

"Hereafter all local items appearing in *The Courier* will purposely be deleted of the phrase 'refreshments were served.'

"The words are space fillers, and mean nothing, for it is a foregone conclusion that whoever entertains serves refreshments, otherwise there would be little fun in going to a party.

"This announcement is made in the interest of better journalism and a *better Courier* —We hope you will like it."

"Good work. You should follow the lead."

I assure you, dear Mr. Anonymity, that if refreshments warrant expression of my sentiments I shall not stop commenting upon them, even if our namesake has issued an edict against them. If you lived the life I did, you'd know how much they mean to the sparkle of life in a columnist's stomach.

* * *

Marie Dickore, our scintillant Cincinnati correspondent, spent three cents of her hard-earned money to call the attached item to my bedizened eyes:

"Herbert Witherspoon, vice-president of the National Bank of Commerce of Seattle, at Seattle, Wash., on December 1, celebrated the 40th anniversary of his entrance into the banking business. Friends insist he is the youngest appearing man with so long a banking record to be found on the Pacific Coast. —THE AMERICAN BANKER."

From every indication, the waters of youth have been qualified fulsomely by both gentlemen of this name—and not with-a-spoon. Excuse me, it's a habit.

CHAIRMAN: *"Kindly stop humming grand opera arias, Dr. Bumpus. We have met to consider good music for our new jazz radio series."*

Two wise boys near me at a recent Town Hall recital which had a sparse audience merit quotation of one scintillant passage in their otherwise boring dialogue. This is it.

"There aren't many people here, are there?"

"No. Reminds me of Dickens."

"Dickens? How come?"

"Bleak House."

* * *

When Tony Sarg's Marionettes gave a performance of their laugh-provoking but unoperatic version of Faust in Yonkers, New York, recently, there were two policemen in uniform in the theatre. One was overheard remarking to the other at the conclusion of the performance, "You know, Mike, I ain't got any use for grand opera. But, begorrah, I like this one. If all the operas is this way, maybe I'll take the missus to the Metropolitan some one of these days when I'm off duty."

* * *

Dear Mr. Snooper:

Thank you very much for letting me pinch-hit for you at Louise Behrens' cocktail party and at Annie Friedberg's reception for Dr. Adrian Boult.

I had a swell time at both and can readily understand why you have such good times at parties. I promised you that I wouldn't drink so much that I wouldn't be able to send you an adequate report of what happened, but so much happened and so many people were at both places I'm still dizzy. And I'm not sure that what I shall tell you will be of any use to you.

Of course you know how interested I am in clothes, so you won't mind if I tell you that I haven't seen such an aggregation of fine gowns in one place in New York as I saw at Louise Behrens' house.

Louise herself had a gown of black and gold made with three little slits in the back at the neck. She was wearing a corsage of gardenias. Helen Elman, Mischa's wife, was dressed in black satin with ruffles. Germaine Schnitzer wore those new gray blue shoes and hose that Paris says is the *dernier cri*. Young Jerry Bergh had a sweet red quilted collar on her black dress and her mother wore a dress that was the color of a dusty brick wall. Lea Luboshutz paraded around in a perfectly stunning mink coat.

There were many men at Mrs. Behrens'. I spotted Harold Samuel, Harold Triggs, Mischa Elman, Julian Seaman, Fred Sperling, Felix Salmond, Leonard Liebling, Fraser Gange. Besides these I was introduced to Grena Bennett, Rosa Low, Mrs. Salmond, Vera Brodsky, Cora Neuer, Mrs. Bernstein (Constance Hope's mother), Mrs. Phillips, Estelle Liebling and lots of other charming people.

I know I haven't told you anything funny about these people, but somehow they didn't seem funny to me. I liked them all.

Last night at Annie Friedberg's there was a big crowd. I got there rather late and there were so many people I could hardly move. I like Dr. Boult and his nice wife, and I'm crazy about Myra Hess. I think, Mr. Snooper, she is just the nicest person I ever met. She looked simply stunning in a beautiful gold lamé dress with a train. Mrs. Boult wore a flowered chiffon evening dress.

You told me Miss Friedberg would probably be dressed in red and I should recognize her right away. I did, and she was. A simply charming red velvet dress with big puffed sleeves.

I got a thrill when I was introduced to Ganna Walska. She is so charming and she looked marvelous in a gold dress.

There were an awful lot of celebrities there. I met Mr. and Mrs. Hans Clemens, Mr. and Mrs. Charles Stratton, Mr. and Mrs. Carl Friedberg and his two delightful sisters, Mr. Palmer of Steinway's, Mr. Loeb, Mr. William S. Brady, Mr. Charles Fonteyn Manney, Miss Julia Peters, Mr. and Mrs. A. Walter Kramer, Mr. John Majeski, Mr. and Mrs. Sandor Harmati, Count and Countess Moerner, Mr. and Mrs. Emile Tas, Mr. Paul Reimers, Mr. Francis D. Perkins, Mr. and Mrs. Horace Johnson, Mr. Keith Falkner, Mr. Sheridan Russell, Mr. Abram Chasins, Mr. and Mrs. Frank Beales, Mr. Coenraad v. Bos, Mr. Leonard Liebling, Mr. Harold Samuel, Miss Vera Brodsky, Mr. and Mrs. Hugh Ross, Mr. Stuart Ross, Mr. Harold Triggs, Miss Phradie Wells, and a couple of dozen more.

I ate three plates of chicken salad, four rolls, three glasses of punch and two pieces of delicious chocolate cake.

I do hope you will let me go again for you some time, Mr. Snooper. I did so enjoy myself. I am afraid, however, that I haven't told you anything you wanted to know. Do forgive me, and realize that I don't go out in society very much now. I haven't done it much since I first met Mischa Elman and called him Mr. Heifetz by mistake. When I saw him at Mrs. Behrens' house I left immediately. I didn't know but what he might recognize me. And what should I do if he did.

Thank you, oh, so much.

Cordially,

LILY POTTS.

Foreign News in Brief

Duce Receives Vittorio Giannini

ROME.—Premier Mussolini received Vittorio Giannini, composer of Philadelphia, Pa., in an audience on January 18. The purpose of the meeting was to discuss the production of Giannini's opera Lucedia, which was performed recently in Germany, and which may be presented in the United States. Giannini gave Mussolini a bound copy of the work.

R. P.

Joaquin Ma-Nin-Culmell in Havana Piano Recital

HAVANA, CUBA—Son of Joaquin Nin, young Joaquin Ma-Nin-Culmell, Cuban pianist and composer, gave a recital here on January 9 and reaped outstanding success. He played his own Habanera; the Italian Concerto by Bach; part of Albeniz' Iberia, and music by Schumann, Chopin, and Falla. The youthful Nin-Culmell, a composer of unusual talent, has published a number of works including a piano sonata. He is a pupil of Falla. P.

Coates Conducts in Russia, Vienna and London

LONDON.—Albert Coates, his Leningrad and Moscow seasons over, has returned to London, conducting a concert in Vienna *en route*. At Queen's Hall this month he is presenting an all-Russian program, including a new symphony of the Soviet composer Shaporin with full chorus. During the first two weeks of February he will conduct the Elijah nightly at the Albert Hall; later, The Messiah at the Queen's Hall. In February, too, he will introduce two operas in studio form for the B. B. C.—Shostakovich's Lady Macbeth of Mtsensk and an English opera by Rutland Boughton. S.

OBITUARY

M. Grace Daschbach

PITTSBURGH, PA.—M. Grace Daschbach, for seventeen years head of the vocal department at Columbia University, died at the home of her brother in this city on January 16. Miss Daschbach was active in the Singing Teachers' Association of New York, and was a former secretary of the association. She recently founded a School of Speech and Singing for Catholic Priests in New York and at the Calicoon, N. Y., Monastery.

R. P.

Charles V. Smith

BINGHAMTON, N. Y.—Charles V. Smith, business man of this city and father of Irene Smith, Binghamton correspondent of the Musical Courier, died at his home here recently. He was sixty-eight years old, and for fifty-three years had been a resident of Binghamton. He was a member of several clubs and lodges. Surviving, besides his widow and his daughter Irene, are another daughter, a grandson, a sister and a brother. R. P.

Irving Herold

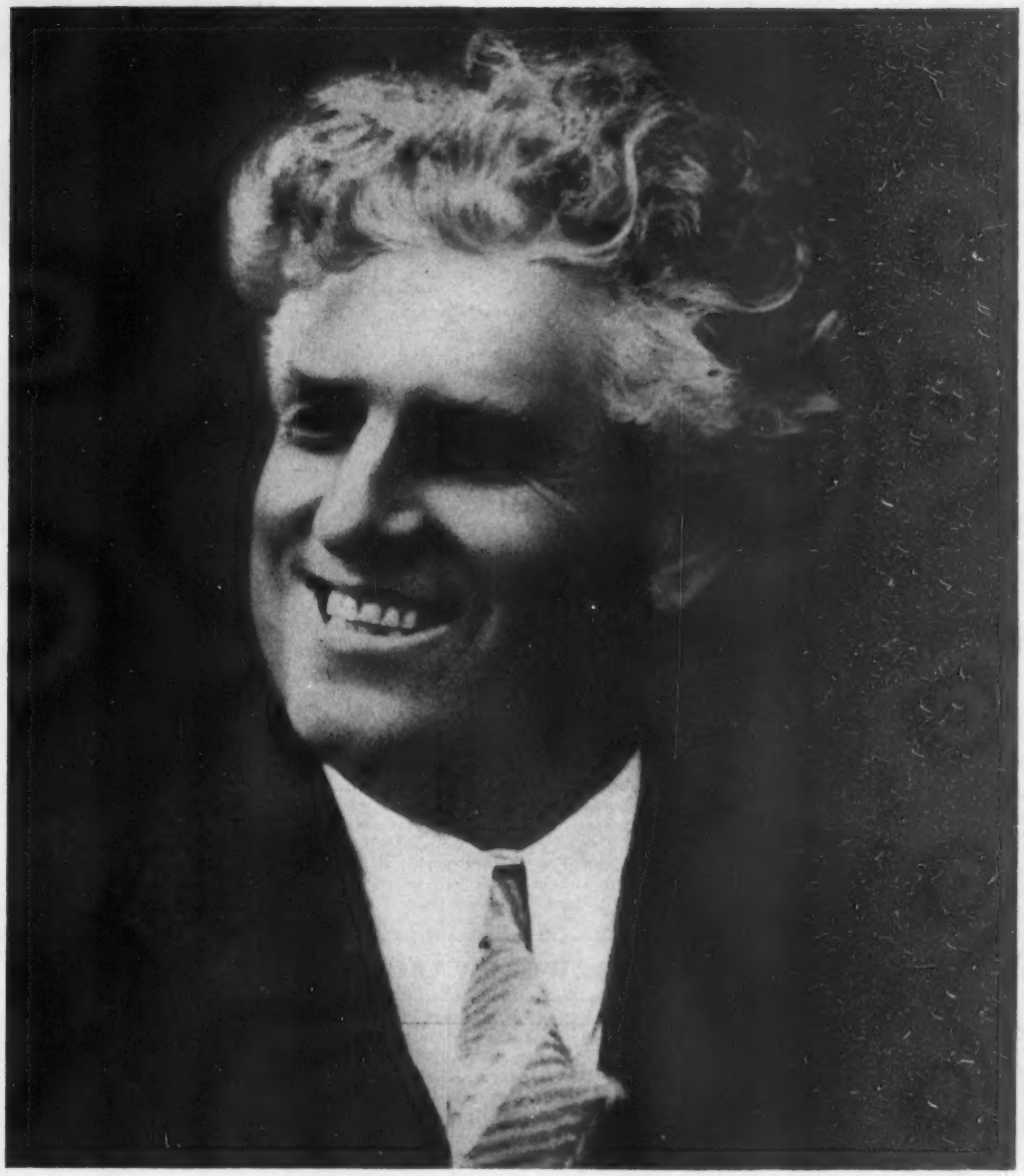
Irving Herold, coiffeur of the Metropolitan Opera Company, died on January 18 at the age of forty-three. Mr. Herold had been in charge of the wigs and hairdressing of the Metropolitan forces for four years, since the death of his predecessor, William J. Punzel.

Lucien Fugère

PARIS.—Lucien Fugère, since 1867 one of the foremost baritones of the Opéra Comique, died on July 15. Mr. Fugère, who was eighty-six, still occasionally appeared in opera performances, the last being only a few months ago. He had appeared in nearly all of the famous operas of the company's repertoire. R. P.

Ella Russell

FLORENCE.—Ella Russell, operatic lyric soprano, in private life the Countess di Rhigini, died in this city on January 16 at the age of seventy. Mme. Russell was a native of Cleveland, O. She was only eighteen years old when she sang Leonora in Il Trovatore at Parto, Tuscany, scoring immediate success. R. P.



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Musicales

Cherkassky Plays for Rubinstein Club

Shura Cherkassky, pianist, was soloist at the second luncheon-musicale of the Rubinstein Club, Waldorf-Astoria Hotel, New York, on January 15. He performed works of Handel, Chopin, Albeniz, Schumann and Strauss-Schulz-Evler, and won recognition for virtuosity, beginning with cool, poised playing of Handel's The Harmonious Blacksmith; continuing with a poetic performance of the A flat ballade (Chopin), followed by variety of tone in Albeniz' Tango in D. As an encore he gave Mendelssohn's scherzo in E minor-major, with tremendous speed and lightness. Closing the program, his scintillating scales, trills and aristocratic swing in the Blue Danube waltz were appreciated, meeting with tributes from the large audience.

Edgar Allan, baritone, appeared three times, singing with resonant and expressive voice, encompassing arias and songs ranging from Handel and Purcell to the moderns. His accompanist was not named on the program. F. W. R.

* * *

New York Civic Orchestra Concerts

Eugene Plotnikoff, conducting the New York Civic Orchestra at three weekly concerts, presented a program of orchestral works by Wagner and Mozart, with Flori Shorr as cello soloist, at the American Museum of Natural History on January 16, and New York City College (Lexington Avenue branch) on January 20. Beside these he carried through a program at George Washington High School on January 17. The Mozart-Wagner programs brought the Mozart symphony in C minor and Wagner Faust overture, and the attention given the works was that of high appreciation; real music-lovers attend these concerts. Mr. Plotnikoff is an enthusiastic and conscientious director, insisting on thorough rehearsal, with the result that a high objective is attained. Again he received personal tributes from listeners. Youthful Miss Shorr, previously heard at these concerts, was applauded warmly for her performance of the Schumann cello concerto. F. W. R.

* * *

Mrs. Jenkins Sings for National Society of Patriotic Women

The luncheon-musicale of the National Society of Patriotic Women, held at the Hotel Commodore, New York, on January 16, brought a musical program in which Florence Foster Jenkins, soprano, Rocco Pandiscio, operatic baritone, and Elmo Russ, pianist-composer, took part. Mrs. Jenkins sang the aria from La Tosca, followed by two songs by Elmo Russ, who was at the piano, and the duet from Thais with Signor Pandiscio. In this wide variety of music, the singer showed those attributes associated with her name, including bright tones, intellectual and musical appreciation and absolute fidelity to the musical and poetic text. Russ' The Brook (written for Mrs. Jenkins) was especially felicitous and had to be repeated. Mr. Pandiscio collaborated in the duet from Thais, sung with appropriate expression. His and Mr. Russ' solos were important features of the program. F. W. R.

Carolyn Cramp's Fourth Organ Recital

Carolyn M. Cramp's fourth organ recital at the Clinton Avenue Congregational church, Brooklyn, N. Y., on January 17, brought a program embracing standard classics and moderns. Her playing of the opening toccata and fugue (Bach) had expert pedaling, especially in the long solo portion. Couperin's quaint Soeur Monique pictured a personage of George Washington's time, and much liked was the first movement from Widor's sixth symphony repeated by request. To many it was the climax of the evening. Obbligato chimes were heard in Massenet's Angelus, and Miss Cramp made a Rinck piece sound as if a real flute was playing. She caught the spirit of Clarence Dickinson's Old Dutch Lullaby and closed with an effective interpretation of Mulet's Sortie. Irma Williams, violinist, shone in her playing of short pieces by Massenet, MacMillen and Valdez. F. W. R.

* * *

Naschatier Students Give Musicale

A morning musicale by piano students under Tscharna Naschatier was recently heard by a good-sized audience at Aeolian Hall, New York. They were Ruth Kukoff, Leona Tillman, Florence Levy, Anthony Ciotti, Julia Gillman and Sara Nehman. The program covered a wide range of music, including the standard classics and modern romanticists. Quoting an example, Sara Nehman performed sonata, op. 90 (Beethoven); Rhapsody, op. 79, No. 1; En Automne, and Waltz in E, (Moszkowski). These names give a definite impression of the teacher's ideals, as well as the pupil's advancement. It was noted that whatever the nature of the music, it was performed with warmth of expression and technical excellence. The younger pupils played correctly, with understanding, and the seniors were applauded for their musical spirit and intellectual appreciation. F. W. R.

WJZWEAFWABCWOR

The 1935 series of Chesterfield programs over the nationwide WABC-Columbia network is being given by Lily Pons and Lucrezia Bori, sopranos of the Metropolitan Opera. The first of these concerts was presented January 16. Throughout the course, Miss Pons is featured every Wednesday, Miss Bori, each Monday. The orchestra is that of Andre Kostelanetz. . . . Lea Karina, Finnish soprano, offered a radio recital on January 17, with Leonard Liebling commentator, and the Stradivarius Quartet. In this program she sang compositions by Glazounoff, Josef Achron and Gliere. She has been signed by the National Broadcasting Company to appear every Sunday afternoon with the Continental Varieties on WJZ. Miss Karina is an artist-pupil of Isidor Achron. . . . Joseph Regneas' Singing and Song Appreciation period, over WOR, January 17, was devoted to a tribute to the late Marcella Sembrich. Mr. Regneas talked about her life, and Sylvia Cyde illustrated incidents with songs by Mozart and Schumann, accompanied by Irene Grunberg. The January 24 program in Mr. Regneas's broadcasts brought as subject Schumann and Flotow.

The January 19 broadcast (NBC-WJZ-WEAF) from the stage of the Metropolitan Opera was a performcane of La Forza del Destino. Geraldine Farrar, who has the title of "radio raconteuse" of the Metropolitan's weekly period on the air, interviewed Rosa Ponselle, whose début with Gatti-Casazza's forces was in this work. The principals of the cast were Elisabeth Rethberg, Giovanni Martinelli and Gladys Swarthout. . . . More than fifteen outstanding radio personalities performed in the first hour broadcast ever scheduled simultaneously over eight New York stations, January 20, in behalf of the Musicians' Emergency Relief Fund. This program was sponsored by the Continental Baking Company over WABC, WJZ, WEAF, WOR, WMCA, WHN, WINS and WNEW, all of which donated their time and facilities. The artists included Richard Bonelli, Geraldine Farrar, George Gershwin, Fray and Braggiotti, Deems Taylor and others. . . . Two weeks from this date (February 3) another all-star program for the same cause will be presented by the Schaefer Brewing Company.

The American radio début of Robert Casadesus, French pianist, and the air première of Edwin S. Stringham's nocturne No. 1 were features of the New York Philharmonic Orchestra's concert conducted by Hans Lange over WABC, January 20. Casadesus played the Coronation Concerto in D by Mozart . . . Several numbers, two of them heard for the first time on the air, by Antonio Lora, pianist and teacher at the Juilliard School of Music, were played in the NBC Music Guild Program on January 21. Olga Samaroff-Stokowski gave an analysis of Lora's music. The composer himself was at the piano and Edna Weese, soprano, sang three of his songs. . . . The following day, in the same series, Harold Samuel, pianist, and the Musical Art Quartet were featured, with W. J. Henderson of the New York Sun, commentator. January 24 brought Alma Kitchell, contralto, and the Musical Art Quartet, with Carl Engel, commentator; January 25, Samuel Chotzinoff, pianist, and a string trio with Robert Simon of The New Yorker, commentator; 28, there will be the NBC String Quartet, Pierre Key, editor of the Musical Digest, commentator; 29, Fay Ferguson, pianist, and the Perole String Quartet, Samuel Chotzinoff of the New York Post, commentator; 31, Egon Petri, pianist, and the Gordon String Quartet, with Pitts Sanborn of the New York World-Telegram, commentator.

Lawrence Tibbett, continuing his Tuesday evening broadcasts over WJZ, on January 22 featured among other numbers Schubert's In Evening's Glow, Tschaikowsky's None but the Lonely Heart, and Jacques Wolfe's De Glory Road. Wilfred Pelletier conducted the orchestra accompanying the singer. . . . The same evening, Grace Moore, in her weekly radio appearance (WJZ) included the Vissi D'Arte aria from Puccini's Tosca. . . . Rosa Tentoni, American soprano, sang for Penthouse Party (WJZ) listeners, January 23, when she was the guest of Mark Hellinger and Gladys Glad in their weekly hour on the air. . . . The Boston Symphony Orchestra under the baton of Serge Koussevitzky was guest organization on the Radio City matinee program (WJZ), January 23. . . . With William Versteeg, cellist, as guest soloist with the Rochester Civic Orchestra, a program of Beethoven, Haydn, Bach and Flotow works was heard from WHAM, through an NBC-WJZ network, January 23. Guy Fraser Harrison was the conductor. . . . John McCormack's program from WJZ on January 23 included an old English song, The Happy Lover, an arrangement by Schneider of The Leprechaun, and Rachmaninoff's To the Children. . . . Helen Jepson, in the Paul Whiteman Music Hall broadcast (WEAF), January 24, presented Ritorna Vincitor from Aida. . . . The same evening the Rochester Philharmonic Orchestra, under the baton of Dr. Howard Hanson, gave an American composers' concert over an NBC-WJZ network. The January 26 offering from the Metropolitan Opera House will be Gounod's Romeo and Juliet, with Eide Norena and Charles Hackett, Gladys Swarthout and Giuseppe de Luca.

LEOPOLD NASCHATIER, basso, gives a recital at the Barbizon-Plaza Salon, New York, January 27, singing the entire Schubert Winterreise cycle.

Two events of importance will be featured in the CBX schedule of symphonic and chamber music programs for the week of January 26 to February 1. The Pro Arte String Quartet of Brussels begins a series of concerts devoted to Beethoven quartets, and Arturo Toscanini will direct the New York Philharmonic in the first of his ten scheduled broadcasts with that organization. January 26, Abram Chasins gives a piano recital on WABC, and in the afternoon the quartet begin their programs; 27, the New York Philharmonic is heard with Toscanini conducting; 29, the "Understanding Music" broadcasts continue, with Howard Barlow, conductor and commentator, and featuring selections from Mendelssohn's Elijah; 30, the Curtis Institute of Music presents another student-artist recital, with compositions of Mozart performed by Margot Ros, pianist; Virginia Majewski, violist; Eudice Shapiro, violinist; Ralph Berkowitz, pianist; Martha Halbwachs Massena, pianist, and Leonard Treash, basso; February 1, the Pro Arte String Quartet is heard again.

On January 27, the Chase and Sanborn Opera Guild (WEAF) presents a condensed version of Massenet's Manon, with Lucrezia Bori in the title rôle, Joseph Bentonelli as Des Grieux, and Deems Taylor directing the production. The conductor is Wilfred Pelletier. . . . Another Sunday program of that day is the weekly two-piano program of Frances Hall and Rudolph Gruen, playing works of Kroeger-Gruen, Liadoff and Rachmaninoff. . . . The General Motors regular Sunday night broadcast on January 27 over WJZ will be devoted to a Wagnerian program, with Lauritz Melchior in arias from Lohengrin, Tannhäuser and Walküre. . . . The same evening Ernestine Schumann-Heink will be heard again with the Sentinels Serenade from the Chicago studios over an NBC-WEAF network. . . . Gladys Swarthout will sing again as featured soloist on the Voice of Firestone concert (WEAF), January 28. . . . January 29, the Pageant of P. T. Barnum, musical sketches portraying episodes in the life of the great American showman, by Douglas Moore, and a movement from the "Nordic" symphony by Dr. Howard Hanson will be featured on the Hands Across the Border program, heard by Canada and the United States over an NBC-WJZ network. . . . Lawrence Tibbett again revives The Rogue Song during his WJZ program, January 29.

Josef Hofmann on Western Tour

Dr. Josef Hofmann, following his only New York recital of the season at Carnegie Hall on January 19, left immediately for his Far Western tour which opened with a recital in Colorado Springs, Colo., on January 24. Dr. Hofmann's Western trip includes appearances in Boulder, Colo., Ogden, Utah, Los Angeles, Long Beach, Carmel, San Francisco, San Jose and Sacramento, Cal., Portland and Eugene, Ore., Seattle, Wash., and Salt Lake City, Utah, closing with an appearance as soloist with the Chicago Symphony Orchestra on February 21 and 22.

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"A WELL-NIGH PERFECT SINGER"—Washington News, January 3, 1935

Photo by G. Marant, Paris

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"A masterpiece of singing"—New York World Telegram.

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"Pure and even quality of voice, always persuasive and communicative."
—New York Times.

BOSTON

"Songs ravishingly sung."—Boston Globe.

"One of the rarest musical thrills of many seasons."—Boston American.

"Such a combination of voice, technique, intelligence and artistic feeling is rare."—Boston Transcript.

WASHINGTON

"Eide Norena has so many virtues that it is a pleasure to enumerate them. Her interpretation shows fine understanding."—Washington Herald.

"The sheer perfection of her voice, the exquisite balance of her tones are a source of continuous delight."—Washington News.

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New York Concerts

(Continued from page 26)

JANUARY 20

Philharmonic Orchestra For the Sunday afternoon concert of the Philharmonic Orchestra, Hans Lange again programmed d'Indy's Summer Day on a Mountain, Mozart's "Coronation" piano concerto (Robert Casadesus, soloist) and Edwin T. Stringham's Nocturne, No. 1. Added were Mozart's Marriage of Figaro Overture and Wagner's Meistersinger Prelude.

The leader was in superb mood and mastery at this closing event in his mid-winter week of conducting. He repeated his evocative, colorful reading of the d'Indy music; gave delightful crispness to the Mozart opus; and made a tonal joy of the Wagner message.

Stringham's Nocturne is one of a planned set of three pieces depicting Night. The present section illustrates Early Evening and has tender, shimmering atmosphere and lyrical melody. The orchestration (somewhat in the Debussy idiom) is done with a discriminative and expert hand. The listeners gave warm welcome to the composition and to Mr. Stringham when he bowed his thanks from the platform.

He was born in Kenosha, Wisc., but lived for some years in Colorado. His Italian Symphony had been played in New York in 1930, by the Manhattan Orchestra under Henry Hadley.

The piano playing of Robert Casadesus (member of the noted musical family) revealed itself as artistically distinguished and fully confirms the foreign praises which had preceded this French pianist here. He did the Mozart concerto with appropriate continence and refinement, artistic balance of tone and touch, and finely polished execution. It will be interesting to estimate him further in other kinds of works when he makes a recital appearance. The visitor had an impressively favorable reception from the auditors.

Erno Valasek Returning from a period of activity in Europe, Erno Valasek, young American violinist, gave his second New York recital in Town Hall. Mr. Valasek, who has continued his study of violin repertoire with Adolfo Betti in Italy since his New York début last season, shows steady progress in his development. There was evidence that the possibilities latent in his playing are being realized in the manner with which he disposed of a program of major proportions. It opened, rather unconventionally, with the Brahms sonata in A major, No. 2, in which Pierre Luboshutz was the accomplished piano co-artist. Although the young artist was not completely at ease at the beginning, he demonstrated his serious and sensitive approach to a great work by playing it with modest and unassuming eloquence. There was a particularly fine and vibrant tonal quality in much of his performance, and he was able to capture the style of the composer in large degree, although there were dynamic and other details in which greater maturity will add ease to his performances. The Bach unaccompanied partita in D minor, containing the celebrated chaconne, was played with confidence and technical address, the gigue in particular revealing a degree of fire and brilliance of tone that held much promise for the youth's future achievement. The Vieuxtemps concerto in D minor and Paganini's transcription of the prayer and variations on a theme from Rossini's opera Moses were the final offerings. The audience was hearty in applause for the young performer, evidently sensing in Mr. Valasek a musical personality of praiseworthy attainments and of more impressive capabilities to be realized. Pierre Luboshutz was throughout an adept and helpful accompanist.

Lucie Bigelow Rosen Lucie Bigelow Rosen appeared at Town Hall in the evening in a theremin recital. Her program was culled from music for voice and strings by such composers as Hugo Wolf, Brahms, Wagner, Debussy, Wieniawski, Gluck-Kreisler, Desplanes, Mendelssohn and Saint-Saëns. Although Mrs. Rosen had been heard at benefit concerts and with symphony orchestras in the United States, this constituted her first New York recital. She is adept in handling the theremin and well versed in the resources of this rare instrument. There was a numerous and interested audience on hand but their enthusiasm seemed to be held in check because of the need for music written especially to reveal the range and variety of color and timbre of the theremin. Mrs. Rosen's championing of the theremin as a musical instrument should convince composers of its worth and cause them to write music especially adapted to the instrument. Frank Chatterton assisted at the piano and organ.

Other Concerts

Musical Art Quartet, Town Hall, January 15, evening.

Karin Branzell to Sing with Philadelphia Orchestra

Karin Branzell, Swedish contralto, arrived in the United States on the SS. Conte di Savoia, January 17, to take up her work as a leading singer with the Metropolitan Opera and to fulfill recital and concert engagements. The most important of Mme. Branzell's concert engagements is with the Philadelphia Orchestra on January 25 and 26 in that city and on January 27 in New York.

Carmen Given at New York Hippodrome

An audience of 5,000 filled the Hippodrome, New York, on January 20 to hear Alfredo Salmaggi's Chicago Opera Company in their first performance of Carmen for the season. The production was an effective one. Louise Caselotti in the title rôle was an alluring, dramatic cigarette-girl. Her singing is uneven, but given time and opportunity to develop her naturally fine voice, she will doubtless smooth out vocal imperfections. Several recalls showed the attitude of her hearers. Rolf Gerard was an excellent Don José. A swaggering Escamillo was sung by Angelo Pilotti, who acts well, and Rosa di Giulio portrayed a sympathetic Micaela. Smaller parts were those of Louise Cronheim, Georgia Standing, Eugenio Prosperoni, Ludovico Oliviero, Guido Guidi and Pietro Righi. Giuseppe Bamboshek conducted with authority, much of the time from memory.

F. W. R.

Walter Mills in Mexico

Walter Mills, baritone, recently left New York for a trip to Mexico. While there he will sing at the British Embassy in Mexico City.

Tentoni and Jagel to Appear at Criterion Musicale

Rose Tentoni, young soprano, who sang with the New York Philharmonic while Toscanini was conducting last season, and Frederick Jagel of the Metropolitan Opera, will be the artists presenting the program at the fourth Criterion Morning Musicale on February 1, in the ballroom of the Hotel Plaza, New York.

Sevitzky to Conduct Novelties

Fabien Sevitzky will include Liszt's Totentanz for the next concert of his Peoples Symphony Orchestra on January 27, in Jordan Hall, Boston. He is using Alexander Siloti's edition for orchestra and soloist, on this occasion, Edwin Biltcliffe, Boston pianist. Siloti, one of the few surviving pupils of Liszt, was Sevitzky's first teacher and through their friendship Mr. Biltcliffe was enabled to spend two days coaching with the Liszt exponent. Brahms' symphony No. 2 opens the program and Frederick Converse's California Suite, not heard in Boston for several years, also is to be performed by the Peoples Symphony Orchestra.

Mr. Sevitzky will give a Handel and Bach program by his Simfonietta in Philadelphia on January 30, in commemoration of the composers' 250th anniversaries. Opening with the Handel overture to Agrippina, the same composer's concerto in G minor for oboe and strings, and the aria Revenge, Timotheus Cries, with Benjamin deLoache, baritone soloist, form the first half. Bach's aria in G, his Sinfonia to the Secular Cantata and the suite in B minor for flute and string orchestra conclude this third program of Mr. Sevitzky's series, with William Kincaid, first flute of the Philadelphia Orchestra, and Marcel Tabuteau, first oboe of the same orchestra, as soloists.

Sittig Trio for Southern Tour

The Sittig Trio are leaving for a Southern tour which opens with a concert at Palm Beach, Fla., on January 29. The members of this group are Margaret Sittig, violin; Edgar H. Hittig, cello; Frederick V. Sittig, piano.

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A spiritual excitement—nay, an ecstasy—beyond anything the present writer has heard in any other performance.—*Manchester Guardian, London.*

—Photo by Lapissen, Paris

Rarely have I known such violin treatment of Bach.—*Evening Standard, London.*

"Huberman remains isolated on his lofty eminence."—*Neue Freie Presse, Vienna.*

BRONISLAW

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CONQUERS AMERICA!

New York Times, Dec. 31, 1934, Olin Downes:
"Mr. Huberman played the fiery introduction, the great fugue and the lesser movements of the G-minor sonata with an eloquence that revealed the spirit as well as the mind of Bach . . . more virtuosity than ever."

New York American, Dec. 31, 1934, Leonard Liebling:
"Violin performance of more lofty achievement has not been heard in New York . . . Huberman was royally celebrated by his encore-minded audience."

Chicago Daily News, Nov. 23, 1934, Eugene Stinson:
"Mr. Huberman's performance was one of the most extraordinary that has been given in Orchestra Hall. . . . We have never before heard such intensity of phrasing, where, with incredible compactness and velocity, tone color has been employed with such largeness of extremes, or with a variety that is so finely calculated, so unerringly balanced. . . . Mr. Huberman is a spokesman in music and for music."

Cincinnati Enquirer, Dec. 1, 1934, George A. Leighton:
"We have never before found the Concerto as stimulating as when Huberman played it yesterday. . . . Huberman's Beethoven is a living, throbbing and forward-moving giant, halting a bit for us to try to catch up, but again pressing on to a distant generation when, if fate is kindly, there will be more Hubermans than there are now."

Chicago Daily Tribune, Nov. 23, 1934, Edward Moore:
"He is no icy classicist, but a man who believes that music is alive, whether its composer is or not, and should be approached in free, warm spirit. An excellent technician, he is an exciting player as well."

N. Y. World-Telegram, Dec. 31, 1934, Pitts Sanborn:
"Conquered the large audience, playing at times with irresistible spirit and force, at others with a rare delicacy and finish."

Detroit Eve. News, Nov. 9, 1934, Russell McLaughlin:
"His performance had such vigor and virility and excitement about it that the sort of language common to musical criticism does not seem to fit."

Cleveland Plain-Dealer, Nov. 17, 1934, Herbert Elwell:
"If ever an artist drew more warm-hearted, more elevating, more spiritually refined sounds from the strings of a violin, it is not within recall."

Chicago Herald, Nov. 23, 1934, Glenn Dillard Gunn:
"His playing of the Beethoven violin concerto last night was the most satisfying that I have heard in a quarter of a century."

Boston American, Dec. 19, 1934, Ann Ames:
"The most brilliant and striking performance of the Brahms violin concerto as has been heard in Boston concert halls."

New York Post, Dec. 31, 1934, Samuel Chotzinoff:
"Mr. Huberman played with every outward evidence of a serene and noble conception . . . the audience was enthralled."

Boston Herald, Dec. 19, 1934, A. W. W.:
"Mr. Huberman gave an interpretation that was completely and perfectly poetic. The beauty of his tone and the subtlety of his phrasing were most to be admired."

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Boston Symphony Orchestra Has Ovations in Visit to Buffalo

Koussevitzky Forces Appreciated in Mozart, Beethoven and Moussorgsky Works—Chamber, Choral and Orchestral Lists by Local Groups Arouse Enthusiasm

BUFFALO, N. Y.—The Boston Symphony Orchestra and its conductor, Serge Koussevitzky, made the musical public of Buffalo happy in the presentation of a program of Mozart, Beethoven, and Moussorgsky numbers, all given with musicianly effect and interpretative brilliance. The audience of good size and intellectual appreciation bestowed upon conductor and orchestra ovations of applause, Koussevitzky bowing repeatedly in acknowledgment and sharing honors with the deserving orchestra. The concert was under the local management of Marian de Forest (who at the time was ill, but pluckily "carried on," and who has since recovered).

SUNDAY EVENING ENSEMBLE EVENT

The second Sunday Evening Ensemble was given in the home of Mrs. S. M. Clement, the Christmas selections and atmosphere prevailing lending a festive spirit to the occasion. A mixed chorus of thirty-two, under the direction of Robert Hufstader, string quartet, flutist, harpist, and organ, participated with Alice Mary Anderson (Mrs. Robert Hufstader) as soprano soloist, in selections by Sweelinck, Tunder, Brahms, Bach and Bax. Mrs. Hufstader's excellence of musicianship and good schooling were outstanding features in the presentation of the Tunder cantata and the Bach selection. The audience joined in the Christmas carols.

The Westminster Choir gave an admirable interpretation of a portion of the Messiah recently. Robert Hufstader, M.B., was organist and choir master. Norma France, of New York, pleased in the contralto solos.

Mrs. Donald Blood, soprano, and Donald Bundock, bass-baritone (talented pupil of Marvin Burr) acquitted themselves with much credit. Young Mr. Bundock received much praise for his unusually fine performance.

CHORAL CONCERT PRESENTED

The Buffalo Choral Club of women's voices, gave the first concert of the season in the Twentieth Century Club, William Gomph directing; Clarence A. Hanna, baritone soloist, Bess Maasen, accompanist for the chorus. The women did admirable work, the solo chorus members—Nansi Foskey and Ragnhild Ihde, sopranos, Margaret Leggett and Jessie Stark, contraltos, in two choral numbers, lending variety and charm. Rev. Hanna offered groups in Italian and English, giving much pleasure and responding to encores.

The Richmond Avenue M. E. church choir gave an excellent presentation of excerpts from The Messiah recently, with Mrs. Edward Huber, organist and choir director, a chorus of fifty voices, a solo quartet (Mrs. Howard Wilson, soprano, Mrs. J. Hart Gould, contralto, Herbert Brunner, tenor, Joseph Phillips, baritone and quartet director) participating. All did exceptionally fine work in every respect, meriting the hearty congratulations from the large congregation.

An outstanding program in the Chromatic Club's Saturday afternoon series had as participants, Olive Frost, pianist, known for her musicianly, finished performances; Edith Di Bartolo, accompanist, also a favorite performer in various pianistic lines; and Alice Rozan, soprano, a new comer to Chromatic Club audiences, and a pleasing surprise. Her charming personality, lyric voice of much color and dramatic tendency, a list of beautiful songs, with excellent interpretation, called forth hearty applause, encores being granted.

The Buffalo Y. M. C. A. provided a concert in its central building, the participants being the Rubinstein Chorus of women's voices (R. Leon Trick, director) Esther Rabiroff, violinist, with Ephraim Rabiroff, accompanist, Maurice Nicholson, accompanist for the chorus, Helen Townsend organist. Incidental solos were sung by Rebecca Gould, contralto.

HUNGARIAN PROGRAM BY RESIDENT ORCHESTRA

The Hungarian Night "Pop" concert, of the Buffalo Philharmonic Orchestra (Lajos Shuk, conductor) was well attended, the audience expressing their approval in enthusiastic manner. The guest artist, Arthur Hartmann, violinist (a former Buffalonian) was welcomed heartily and applauded rapturously. The second symphony concert of the orchestra was held in the Hotel Statler ballroom. Compositions by Mendelssohn, Schubert and Weber were brilliantly portrayed by the orchestra, and the occasion was enhanced by the appearance of Hortense Monath, guest piano soloist, giving a brilliant presentation of the Schumann A minor concerto, op. 54.

PUPILS' RECITALS

Pupils of Marguerite Davison offered an enjoyable program of piano compositions in her studio.

Jessamine Long, soprano, has been engaged as director and soloist at Richmond Avenue Church of Christ.

Joseph Phillips, baritone, and Leon Trick, pianist, will give a joint recital before members of the Twentieth Century Club soon.

Louise Anthes Owens, soprano, Donald Bundock, baritone, Olive Frost, pianist, and Alfreda Jacobs, accompanist, gave the Chromatic Club extension program, with Edith Di Bartolo in charge, at Grover Cleveland High School.

L. H. M.

Mexican Government Promotes Development of Native Talent

Sponsors Program Including Series of Operas by Composers of the Country—Presentation of Visiting Artists Largely Dependent on Private Enterprise—Recitals by Friedman Major Feature of Early Season

MEXICO CITY.—The current appearance of the pianist Ignaz Friedman, opening the 1935 Mexico City concert period, has renewed hopes among concert-goers that the new season will be as brilliant musically as was 1934, which in many respects was a "banner year." Friedman, who is here under the auspices of the Daniels Concert Society, again achieved an ovation with his masterly interpretation of Chopin, the favorite composer of a large section of the Mexican public. In his opening recital on January 9 the pianist played a mixed program, with Mozart, Beethoven, Chopin, Schumann, Ravel, Debussy and Gluck represented. His second recital, January 12, was an entire Chopin program, executed with a de-romanticized approach which met with great favor.

Because "the" concert hall in Mexico now is a government-owned building, the sumptuous Palace of Fine Arts, inaugurated last fall, there has been some uncertainty about future prospects for recitals by foreign artists, especially since the new federal administration has taken a decided "left" turn in cultural matters. After the splurge of the elaborate inauguration which included performances of the Monte Carlo Ballet—a splurge which is said to have cost the government about 500,000 pesos—the atmosphere seems to have begun clearing. The present outlook is that the Ministry of Education will leave the bringing of outside attractions to private enterprise and that the Ministry, through its Department of Fine Arts, will concentrate on development of native musical talent. In this connection, plans have already been started for presentation during the year of a season of Mexican opera, using a collection of some fifteen operas by Mexican composers, most of them contemporary. For this, the National Conservatory of Music has begun training a chorus and the School of Dance of the Ministry of Education has formed a ballet group.

TWO MUSICAL CURRENTS

For the present, the probability is that the two musical currents will run parallel—the government undertaking "socialization" of music through developing native talent and through presentation of the National Symphony Orchestra and other groups in series of free concerts; and private organizations will bring outstanding world performers for the more sophisticated portion of the Mexican public.

Señor Ernesto de Quesada, president of the Daniels Society, told the Musical Courier representative that bookings have already been arranged for six or more musical attractions to follow the recitals of Friedman, who is going to Havana before returning to the United States. In February the Don Cossack Chorus of Serge Jaroff is scheduled to make its first visit to Mexico. Others later in the year will include Mischa Elman, Walter Gieseking, José Iturbi (as conductor of his orchestra), the Roth String Quartet and the Westminster Choir. Adding of others will depend on recovery of audience interest, which has been somewhat disconcerted by the profusion of passes distributed immediately during the post-inauguration period of the Palace of Fine Arts.

CHILDREN'S CONCERTS PLANNED

The government's new policy of disseminating culture, in which music is playing a major part, has served greatly to stimulate interest in that art. Arrangements are under way for bringing to Mexico another guest conductor for the National Symphony Orchestra, a measure which is being popularly received in view of the appearances of Ernest Ansermet last year. In addition, extension of the orchestra's performances, including special concerts for children and for worker-audiences, is on the government schedule.

Local enthusiasts are also hopeful that the official music-spreading campaign will help to swell the size of audiences and make possible as interesting a year as was 1934, which brought recitals by Hofmann, Brailowsky, Iturbi, Segovia, Heifetz, Arrau and the London String Quartet. Mexican soloists, for whom 1934 was also a good year, will have even ampler facilities in 1935 to add their performances to those of the various vocal and instrumental groups already formed or forming.

J. H. PLENN.

Thuel Burnham's Master Classes

Thuel Burnham's master classes at the Burnham-Wragg Piano School in Steinway Hall, New York, began the New Year, with eighteen pianists present at the session on January 14. Mr. Burnham's classes draw concert players and teachers from adjoining states as well as Greater New York.

Bentonelli Soloist with El Paso Ensemble

Young American Tenor of Chicago Grand Opera Appears with Success Under Baton of H. Arthur Brown—Resident Violinist Heard

EL PASO, TEX.—Giuseppe Bentonelli, lyric tenor of the Chicago Grand Opera Company, was the soloist for the second concert given by the El Paso Symphony Orchestra in Scottish Rite Cathedral. Dorance Roderick, president, sang with the soloist in duets. Bentonelli was generous in encores, accompanied by the El Paso pianist, Claude Herndon. H. Arthur Brown with his splendid artistry at the baton, once again gave his audience orchestral playing remarkable in professional style and ease.

TESTIMONIAL PROGRAM

El Paso appreciates music in the best form and when a testimonial program is to be given to an outstanding person in a community, the prominent musicians rally to this cause. Thus they paid tribute to "Dad" and "Mother" Warren of the Salvation Army, who have given greatly to the needy in El Paso, on their fiftieth wedding anniversary. Those who took part on the program were Mmes. Charles J. Andrews, Robert Lander, Wallace Perry, Henry Schumacher, Karl Blumenthal, R. Sam Watkins and Messrs. Dorrance Roderick and Mallory Miller, vocalists; Ann Driscoll, pianist, and Richard Davis, violinist, accompanied by Marguerite Hartsook.

COMMUNITY CONCERT PLANS

The El Paso Community Concert Association will present Kathryn Meisle, American contralto of the Metropolitan Opera Association, in the third concert of the season. Granville Johnson, impresario of El Paso, is presenting the San Carlo Opera Company in Faust, La Boheme and Il Trovatore in two evening performances and one matinee.

VIOLINIST IN CLUB RECITAL

The MacDowell Club presented Richard Davis, violinist, in recital on January 15 at the Woman's Club Auditorium. Marguerite Hartsook, of Radford School for Girls, accompanied. Mr. Davis, who is concertmaster of the El Paso Symphony Orchestra, delighted his audience with his interpretation of the Grieg sonata in C minor and the sympathetic accompaniment of Miss Hartsook was excellent. The Bach sonata for violin gave an insight into the real musicianship of the player, who interpreted it in a serious and conscientious manner. The third number, Introduction and Rondo Capriccioso, was outstanding in its brilliancy. The fourth group included works of Castelnuovo-Tedesco-Heifetz, Grainger-Kreisler, Dvorak-Kreisler and Wieniawski. Encores were given.

F. W.

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GORODNITZKI

(HEADLINE—FEBRUARY 8th, 1934). "GORODNITZKI'S ART HAILED IN RECITAL —Brilliant Technique Reinforced by Growth of Interpretive and Lyrical Powers" . . . Olin Downes, *New York Times*

"Gorodnitzki again justified his claim to monomial status; he was the fastidious poet of lyrical moods and fancies."
New York World-Telegram

"His complete mastery was worthy of the highest admiration; equalled by few of the virtuosi now before the public."
New York Herald-Tribune

"One of the most exciting piano recitals of the season, the audience simply went wild with enthusiasm."
New York Evening Journal

"Gorodnitzki played last night with the style and polish of an artist of rare refinement."
New York American

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National Symphony Orchestra Events Delight Large Capital Audiences

Frances Nash, Ethel Bartlett and Rae Robertson Are Fêted Piano Soloists under Direction of Kindler—Lotte Lehmann, Egon Petri, Erno Valasek, Ninon Vallin and René Le Roy among Recitalists

WASHINGTON, D. C.—Twice within a few days Constitution Hall was packed to capacity by an enthusiastic audience to hear the National Symphony Orchestra conducted by Dr. Hans Kindler.

On January 10, marking the twenty-eighth symphony concert, Frances Nash appeared. With brilliant and masterful execution, she played the MacDowell piano concerto in D minor with orchestral accompaniment.

A rare treat to music-lovers in Washington was the exquisite interpretation of the Beethoven symphony No. 7 in A major. The program opened with Ballet Suite (Rameau-Mottl), heard for the first time in Washington, and closed with Finlandia (Sibelius).

BARTLETT AND ROBERTSON SCORE

At the twenty-ninth concert, on January 13, the soloists were Ethel Bartlett and Rae Robertson, duo-pianists. The program included the Mozart concerto in E flat for two pianos and orchestra. This difficult concerto was played with such precision and artistry as to proclaim Bartlett and Robertson among the outstanding of duo-pianists. Of particular interest to Washingtonians was Mary Howe's Castellana, superbly performed by the two pianists, with orchestral accompaniment. It was the first hearing of this piece.

Constant applause prompted Dr. Kindler to repeat the Processional March by Mozart. C. P. E. Bach's symphony No. 3 in C (first time in Washington) was the opening number. Dr. Kindler closed the program with a masterful reading of Respighi's Pines of Rome.

EGON PETRI IN RECITAL

At the National Theatre on January 6, marking the opening of the five star series sponsored by the T. Arthur Smith Concert Bureau, Egon Petri made his début before a Washington audience. Petri is one of the few pianists who convey everything in both technical and interpretative piano music and without histrionic effects. He is truly a master and the test of his ability was in his admirable interpretation of the well-rounded program consisting of Bach, Franck, Brahms and Chopin. Several encores were given in response to applause.

Other artists to appear in this series in the near future are Goeta Ljungberg, Dorothy Sands, Feodor Chaliapin, Igor Stravinsky and Samuel Dushkin.

LOTTE LEHMANN AND ERNO VALASEK AT TOWNSEND MUSICALE

Before a large audience of prominent Washingtonians at the Mayflower Hotel on January 16, marking the fifth morning musical this season sponsored by Mrs. Lawrence Townsend, Lotte Lehmann and Erno Valasek appeared in joint recital.

German Lieder comprised principally the program Mme. Lehmann offered in inimitable style. Her singing was outstanding. Of course there were songs by Schubert, Schumann and Brahms, with several encores by Strauss and Elsa's Prayer from Lohengrin.

It was the Washington début of Erno Valasek, boy violinist. He is a brilliant performer who adheres to certain details in interpreting the classics that most young violinists are inclined to overlook. His program, consisting of the Tartini-Kreisler variations, Grieg Cradle Song and Wieniawski Scherzo and Tarantella, was played in such remarkable style as to predict a successful career.

NINON VALLIN AND RENÉ LE ROY HEARD

Ninon Vallin, soprano, and René Le Roy, flutist, appeared in joint recital at Mrs. Townsend's musicale on January 9.

Unfortunately, because of a cold, Mme. Vallin was handicapped in conveying the color and interpretation of her numbers. However, it was possible to judge that she is an artist of high order. René Le Roy displayed unusual skill when he played with perfection an allegro by Mozart and the Chopin waltz, op. 64, No. 1. Pierre Darck was the accompanist. G. S.

Paris Celebrates Anniversaries

(*Continued from page 5*)

by *arrivisme* and facile successes. Dukas is not only a master. He is a great master and in welcoming him in, the French Institute does itself as well as him brilliant honor. He is one of the foremost names of French music—The Sorcerer's Apprentice, Ariane and Blue-Beard, The Peri and his piano sonata are his better-known opuses—and no one more than he personifies the French symphonic school of the late nineteenth century. This personification is seen in his formal perfection and development, the richness and clarity of his tonal tapestry, the high altitude of his intellectualism and the serene beauty of his philosophy.

CONSERVATOIRE TO BE REFORMED

The Paris Conservatoire, it would seem, has been rebaptized. Henceforth, the erstwhile *Conservatoire national de musique et de déclamation*, is to be called *Conservatoire national de musique et d'art dramatique*. Just what this official re-christening portends has not yet been made public, but those who understand the difference between declamation and dramatic art and who have the interests of the Paris institution at heart, are hoping it means a complete overhauling of the school and a thorough modernizing of all its methods, particularly those which have to do with the preparation of elements for future membership in the national theatres—Comédie-Française, Odéon, Opéra-Comique, and the Grand Opéra.

NEW SUBSIDIES ACCORDED

The question of theatre and concert subsidies—always an inflammable one—has again been answered by the Municipal Council to the satisfaction of some and to the despair of others. The total granted to Parisian theatres and concerts (for symphony orchestras here also receive government support) amounts for 1935, to 2,295,000 francs. Among the houses and orchestras which benefit by the new appropriation are: Grand Opéra, 600,000 francs; Opéra-Comique, 400,000; Comédie-Française, 300,000; Gaité-Lyrique, 140,000; Trianon-Lyrique, 50,000; Colonne, Lamoureux, Conservatoire, Pasdeloup, Paris Symphony, Poulet, and Siohan orchestras, 25,000 each; Schola Cantorum Concerts, 10,000

TEMPEST IN A MUSIC SCHOOL

Everybody knows the Schola Cantorum, the music school founded by the late Vincent d'Indy and which is housed in a quaint pile in the rambling rue St. Jacques. Reports mention a great upheaval there, whys and wherefores not given. It appears that in his Artistic Last Will and Testament, d'Indy said "My successors to the directorship of the Schola Cantorum, the beloved work of my artistic life, shall be my friend Louis de Serres, who has always seconded me with a devotion I cannot esteem too highly, or my nephew and pupil, Guy de Lioncourt, who possesses complete knowledge as to the functioning of my dear school." D'Indy further desired that "the Board of Administration should itself choose one of these candidates according to circumstances and the convenience of each."

A few days after d'Indy's passing, and agreeable to his wishes, as expressed in his "Artistic Will," the Board of Administration unanimously appointed Louis de Serres, director, Guy de Lioncourt, assistant director in charge of studies, and Pierre de Bréville, vice-president of the board, the presidency which d'Indy had held, remaining vacant. This was on December 12 and 20, 1931. On December 8, 1934, at the annual meeting of the Schola, a resolution passed by a majority vote (41 to 61) revoked the aforementioned administrators, and in their place appointed, for a term of six years, MM. Gardinier, Dr. Roche, Le Févre, Lejeune and Baron Forgeur.

The next notice that came to attention, announced the creation of the Schola César Franck, a new school to open in early January. Its president is Pierre de Bréville; its directors, Louis de Serres, Guy de Lioncourt, and Marcel Labey. The directors and professors, formerly of the Schola Cantorum, "will continue their teaching, faithful to the traditions and the spirit of the master Vincent d'Indy."

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND.—The Cleveland Institute of Music begins its new term on February 4.

Carlton Cooley, first viola in the Cleveland Orchestra and teacher of viola at the institute, was heard in recital on January 23. Lawrence Stevens was at the piano. Mr. Cooley played for the first time in Cleveland the prelude and gigue from a sonata by J. S. Bach, written originally for the "viola pomposo," which Mr. Cooley has arranged for viola and piano. Other compositions were five old French dances by Marais, three compositions of Schumann, a d'Indy sonata, and The Legend of Arnold Bax.

Beryl Rubinstein, director of the Institute, played the Beethoven C minor concerto with the Dayton, O., Symphony Orchestra (Paul Katz, conductor), on January 23 and 24.

Arthur Loesser, head of the department of ensemble and a member of the piano faculty, will be heard in a New York recital on February 17, at Town Hall.

Both Arthur Loesser and Beryl Rubinstein were featured as two-piano artists at a recent concert of the Singers' Club. Mr. Rubinstein continues as director of the Singers' Club. He is also director of the Cleveland Institute of Music.

Mr. Loesser lectured on Modern Russian and Polish Composers in the Comparative Arts Course, at the institute on December 14. Illustrations were played by Mr. Loesser and Ruth Edwards of the piano faculty.

Lawrence Stevens presented his first Master of Music Degree recital on December 19.

Nevada Van der Veer, head of the voice department, spent the holidays in New York fulfilling Christmas engagements. She appeared at Carnegie Hall on December 29, singing without rehearsal The Messiah with the New York Oratorio Society (Albert Stoessel, conductor). Mme Van der Veer substituted for Grace Leslie who was taken ill just before the performance.

Emanuel Rosenberg, member of the voice faculty, gave the opening concert of 1935 on January 9. Estelle Berman was the assisting pianist.

Herbert Elwell, conductor of the Institute Symphony Orchestra, presented a program of orchestral music over Station WTAM on December 14. The Student Wood Wind Ensemble broadcast on December 21.

The monthly student recital took place on January 18. Helen Lott, Charles Welch, Bernard Goodman, Edward Matyi and Eugene Bergen, played works of Strauss, Schubert, Mozart and Moszkowski.

Denoe Leedy, of the piano faculty and music critic of the Cleveland Press, spoke on Erik Satie and the Six, in the Comparative Arts Course on January 11. On January 25 Herbert Elwell, music critic of the Cleveland Plain Dealer, and head of the department of composition, is to speak on contemporary Italian Composers. O.

Cornish School

SEATTLE, WASH.—The musical high point of the year at the Cornish School was reached when the 1934-35 Cornish Orchestra appeared in its first concert of the fall at the Cornish Theatre. Under the baton of Peter Meremblum, the seventy-piece group featured Byrd Elyot, young American (who last year won the National Federation of Music Clubs prize) as violin soloist playing Lalo's Symphonie Espagnole. A graduate of the Cincinnati Conservatory, Miss Elyot attended the Juilliard School on successive scholarships. The Cornish Orchestra's program included Schubert, a Borodine chorus, a Tschaikowsky valse and the symphony in G minor of Mozart.

Ambitious plans for the beginning of the new year are announced by the Cornish Theatre. About the middle of January a Drama Festival will be carried over a two-month period during which the Cornish Players will present the plays in their repertoire, including One Sunday Afternoon, Uncle Vanya, Tobias and the Angel, and possibly The Wind and the Rain. Playing on alternate week-ends the drama season will be interspersed with various musical events in the Cornish Theatre; a flute concert by Christine Russum is listed among the earlier attractions.

Rachelle Shubow to Give Boston Recital

Rachelle Shubow, pianist, will give a recital in Jordan Hall, Boston, on April 30. On the same day, in 1931, Miss Shubow made her first appearance in Berlin.

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"A SENSATION"
"ABSOLUTELY PHENOMENAL"
"THE AUDIENCE BELONGED TO HIM"
"HIS QUALITIES WILL ENSURE HIM SUCCESS"
"THE CONCERT STAGE IS RICHER FOR HIS PROVED CAPACITIES"

and the other critics write

of this

GREAT NEW CELLIST

NEW YORK POST, January 14, 1935
"Miles ahead of his colleagues.. He plays the cello like a great violinist."

NEW YORK SUN, January 14, 1935
"Cello recitals ranking in artistic beauty with the one heard from Mr. Feuermann are rare."

NEW YORK HERALD-TRIBUNE, January 14, 1935
"Sovereign command of his medium. Mr. Feuermann has few peers."

WASHINGTON TIMES, December 27, 1934
"One of the greatest cellists of all times."

WASHINGTON HERALD, December 27, 1934
"His richness of tone and inspired interpretations have not been encountered since Casals was at his height."

CHICAGO HERALD AND EXAMINER, December 7, 1934
"Brilliant success."

CHICAGO NEWS, December 7, 1934
"Something beyond brillance. Something more important than excitement."

MONTREAL STAR, December 13, 1934
"The performance approached perfection. No better cello playing has been heard here."

Management . NBC ARTISTS SERVICE . 30 Rockefeller Plaza . New York
George Engles Managing Director

NEW YORK TIMES

JANUARY 14, 1935.

FEUERMANN HEARD IN 'CELLO PROGRAM

Sonatas of Valentini, Brahms and Schubert Included at Town Hall Recital.

BACH SUITE IN C PLAYED

Many Colleagues Join in Hailing Musician, Who Receives High Critical Praise.

By OLIN DOWNES.

It is safe to say that no 'cellist who was at large last night in New York City failed to attend Emanuel Feuermann's recital in the Town Hall. There they sat, some with folded arms and beetling brows. They listened; they cogitated; earnest conversations were held in corners of the foyer during intermission. Mr. Feuermann had met and survived the ordeal by fire—not merely the judgment of newspaper reviewers but the more severe examination of his colleagues.

They had reason to be attentive. They heard cello playing which in some respects was absolutely phenomenal. The gratification of the specialists was shared by the entire audience. Mr. Feuermann, after his last group, had to play numerous encores, and there was an impressive demonstration.

When he played the Haydn concerto recently with the Philharmonic-Symphony Orchestra there was not opportunity to estimate the extent of his technical mastery. This was shown last night in the sonata of the early eighteenth century composer, Giuseppe Valentini, whose violin and 'cello sonatas have not been widely known, and whose musical legacy has been for the greater part in the form of concerted pieces of chamber music; in the rather weak and redundant sonata in A minor of Schubert; the unaccompanied C major sonata of Bach, and a group of final pieces which enraptured the audience. Last night's program asked almost everything a 'cellist could give, and if everything was not given, enough was provided, with a degree of authority and resource, to make a sensation.

Difficulties do not exist for Mr. Feuermann, even difficulties that would give celebrated virtuosi pause. It would be hard to imagine a cleaner or more substantial technic, which can place every resource of the instrument at the interpreter's command. And there is, of course, more than technic. There is a big tone, finely sustained in singing passages, and warm. There is palpable sincerity, earnestness, musicianship attained as the result of exacting study.

As soon as Mr. Feuermann had played two dozen measures the audience belonged to him. This was in spite of the fact that a peg slipped just as he was beginning, which might have upset him. But the mind of a musician, as well as his hands, were at work; his power was felt immediately. The Valentini sonata affords opportunities for various aspects of the interpreter's art, which must here be expressive as well as brilliant. When this performance was completed there was a crash of applause, for it was evident that the concert stage of this country is the richer by the proved capacities of an artist whose fame had preceded him.

The Schubert sonata, [illegible] the program, is [illegible] tious work [illegible]

Hofmann's Superb Mastery Brings Cheers In Curtis Institute Faculty Recital

Philadelphia Musical Week Features Appearances by Lily Pons, Martha Graham and Ruth Oehler—Maia Bang Holds Forum for Teachers of Violin

PHILADELPHIA.—Dr. Josef Hofmann, director of the Curtis Institute of Music, gave a faculty recital in Casimir Hall at the institute, on January 17, before an audience which overflowed the small hall. Preceding the regular program Dr. Hofmann played the Chopin Funeral March in memory of Marcella Sembrich, former member of the Curtis Institute faculty.

The Liszt transcription of the Bach prelude and fugue in A minor was the first number, widely contrasting with the two Mendelssohn Songs Without Words—the lovely F major, and the A major (Hunting Song)—both beautifully played. Schumann's Carnival was superb under the fingers of this master pianist, and further revealed the glorious tone and breath-taking technic of Dr. Hofmann.

Chopin was represented by the nocturne in C minor, op. 48; valse in A flat, op. 34; impromptu in G flat, op. 51, and fantasy. Suffice it to say that the soloist gave his usual superlative performance to the works of this pianistic master.

Scriabin's sonata in F sharp, No. 4, op. 30, opened the final group and was followed by the beautiful Rubinstein melody in B, with the fiery Mephisto Valse of Liszt as the closing number, in which all the fireworks were in evidence, and sparkled so brightly that the young audience went wild, rising and shouting. As an encore Dr. Hofmann played the sprightly Sparks of Moszkowski.

PONS IN RECITAL AT ACADEMY

Lily Pons gave her first Philadelphia recital on January 17 in the old Academy of Music before a capacity audience, with several hundred seated on the stage.

Pons delighted her audience from the first note until the last of an exacting program, which held some of the most famous coloratura arias and some of the loveliest of the purely lyrical works. In each the little prima donna seemed equally at home.

The first group consisted of Se tu m'ami (Pergolesi), aria of Fatima (from Les Indes Galantes) by Rameau, Pamina's aria (from The Magic Flute) of Mozart and Lo, Here the Gentle Lark by Sir Henry Bishop (with flute accompaniment). In all of these, Pons showed a voice of remarkable purity of tone and strict fidelity to pitch. Luigi Alberghini was the assisting flutist, whose fine work was graciously acknowledged by Miss Pons.

The Caro nome aria from Rigoletto was sung with perfect ease and assurance. This drew thunderous applause and many recalls.

La Rose et le Rossignol of Rimsky-Korsakoff and Gretchaninoff's Cradle-Song were two of the gems of the concert, and beautifully sung by Miss Pons. Una voce poco fa from the Barber of Seville proved very popular also and drew an encore, Liadoff's Music Box.

Pourquoi from Lakmé by Delibes, Le Bonheur est chose legèré of Saint-Saëns, Chanson de Fortunio by Messager and Theme varieé by Saint-Saëns were equally fine and well received.

The final programmed number was the brilliant aria from Lucia di Lammermoor, Arden gl'incensi, which was magnificently done and elicited round after round of applause. After several recalls the singer graciously sang Rossini's Tarantella as an encore. There was not the slightest doubt about the huge success of Miss Pons' recital, and it is to be hoped that she may return soon to Philadelphia.

Arpad Sandor was the excellent accompanist, according Miss Pons sympathetic support at all times.

RUTH OEHLER HEARD

Ruth Oehler, pianist, who made her début in recital last season, appeared again in recital at the Academy of Music foyer on January 14, as one of the events in the Clarke Conservatory Concert Series.

The program opened with the Busoni arrangement of the Bach Chaconne, well thought out and clearly presented. Beethoven's sonata, op. 90 followed, in which Miss Oehler showed an understanding of the master's works.

A Chopin group included ballade, op. 38, waltz op. 70, No. 1, étude op. 25, No. 11, mazurka op. 63, No. 3, étude op. 10, No. 5, and scherzo, op. 39. All were well performed. Miss Oehler was recalled many times after this group.

Three Debussy numbers were well played—Wind Over the Plain, General Lavine and Gardens in the Rain. In the latter number the soloist exhibited particularly fine tone and feeling.

The final group included Clouds by Griffes, La Chasse of Paganini-Liszt, the Liszt Valse Oubliee, and toccata by Prokofieff. In these brilliant numbers Miss Oehler gave play to her technical facility, and aroused great enthusiasm. Two encores were added, a Paganini étude transcribed by Liszt, and a Chopin waltz.

The Society for Contemporary Music presented Martha Graham in an unusual dance program at the Bellevue-Stratford on January 14.

The numbers consisted of Dance Prelude with music by Lopatnikoff; Lamentation, to music of Kodaly; Dance in Four Parts—Quest, Derision, Dream, and Sportive Tragedy, to music by George Antheil; Sarabande, music by Engel; Extasis, two lyric fragments, to music also by Engel; Three Dances of Possession to music of Riegger; Satyric Festival Song to music by Weisshaus, and Harlequinade, music by Toch. Miss Graham's dancing is unique, and was well adapted to the music represented. In the various numbers Miss Graham was assisted by Louis Horst, pianist. Other participants were Ruth Freiberg, soprano; Henry Cooper, baritone; John T. Fischer, flute; Robert McGinnis, clarinet; Lucien Caillet, bass clarinet.

Maia Bang, authority on violin pedagogy, held a series of lectures for teachers of the violin at Presser Concert Hall on January 11 and 12. Theodore Presser Company presented Mme. Bang in this course. Lectures were held in the morning and afternoon, and there was a daily ten minute forum for questions at the beginning of each session. The audiences which thronged the hall for these talks were made up of violin teachers, student-teachers and students. Mme. Bang spoke on her own Violin Instruction Books.

M. M. C.

LEONORA CORTEZ, pianist, was soloist with the Philadelphia Orchestra in Philadelphia on January 13, playing the Liszt Hungarian fantasy for piano and orchestra.

Myra Hess and Adrian Boult in General Motors Concert

The third of the concerts in the new series by the General Motors Symphony Orchestra was offered in the Centre Theatre, New York, on January 20, with Dr. Adrian Boult, musical director of the British Broadcasting Corporation, as guest leader, and Myra Hess, eminent English pianist, as soloist. The concert was as usual broadcast over a nationwide NBC network. The overture to Egmont by Beethoven was the initial offering of the orchestra, in which the visiting conductor revealed a serious and authoritative style of baton art, marked by broad tempi and forceful tonal contrasts.

Miss Hess played the *allegro affetuoso* movement from the Schumann piano concerto with distinguished art, her reading marked by rich tonal coloring, technical mastery and consummate recreation of the composer's style and spirit. Applause was so generous that she was induced to add as an encore her own transcription of Bach's Jesu, Joy of Man's Desiring, which also was played with profound emotional conviction and contrapuntal skill of the highest order. Miss Hess enjoyed a lengthy ovation at the end of this number.

The second half of the concert brought orchestral performances, under Dr. Boult's baton, of Wagner's overture to Tannhäuser, Grainger's Country Gardens, and Elgar's Pomp and Circumstance march No. 2. In these varied and highly characteristic works, the conductor revealed a keen sense of musical effectiveness, a firm and crisp beat and an ability to extract a satisfying body of tone from the players. He had a warm tribute of applause at the close of the concert and was recalled several times to the stage.

R. K.

6,000 Birmingham Children Attend Performance of San Carlo Opera

Hänsel and Gretel Sung in English to Juvenile Assemblage—Lohengrin Features Dimitri Onofrei and Bianca Saroya—Civic Symphony List Led by Whittington Includes Work by Hadley

BIRMINGHAM, ALA.—Probably no more stirring and unusual sight was ever witnessed in Birmingham—musically speaking—than that of nearly 6,000 children crowding into the Municipal Auditorium to hear a performance of grand opera. This occurred when the Birmingham Music Club brought the San Carlo Grand Opera Company to this city for two performances, one of them being a matinee when the fairy opera, Hansel and Gretel was offered, and all children of school age were admitted for the small sum of twenty-five cents each. They came of all ages and conditions by automobile and special street car, and poured into the auditorium until not a seat was left, and many stood to hear the opera. Surely there is a deep significance to such an outpouring of youth for opera, and the enthusiasm, though at times boisterous, was truly inspiring. Those sedate and sophisticated adults who managed to get into the matinee found their own pulses stirred to renewed enthusiasm by the contagion of eager youth, in fresh enjoyment. Humperdinck's opera was capably given by the San Carlo Company, with a lovely ballet divertissement.

For the evening performance Lohengrin was presented by a cast that proved acceptable to the large audience. The vocalists of merit singing the leading rôles were Dimitri Onofrei as Lohengrin; Bianca Saroya, as Elsa; Dreda Aves, as Ortrud, and Mario Vallee as Frederick. Harold Kravitt took the rôle of King, and revealed a splendid bass voice. Stefan Kozakevitch sang well as the herald. Carlo Peroni conducted the orchestra, and drew from it wonderful Wagnerian tones that admirably supported the singers. This was remarkable for so limited a number of players.

CIVIC ORCHESTRA IN SECOND EVENT

The second concert for this season of the Birmingham Civic Symphony Orchestra was presented on January 15, in the Municipal Auditorium, before an audience whose numbers demonstrated that with each concert the orchestra grows in popular appreciation. This was the largest assemblage that has attended a concert since the organization of the orchestra three years ago. With each concert improvement in the ensemble is noticeable, and that is the aim and ambition of Dorsey Whittington, conductor, who works untiringly with the material in hand, most of the players being amateurs and students. The results he obtains are remarkable.

This second performance was entirely an orchestral one, there being no soloist. The program was admirably chosen and contrasted, and each number elicited enthusiastic applause. The first offering was Beethoven's Egmont Overture, followed by the Unfinished Symphony of Schubert. The American number selected for this occasion (it being Conductor Whittington's policy to present an American composition on every program) was Henry Hadley's In Bohemia. L'Arlesienne Suite No. I, by Bizet, was well interpreted, and this was followed by Saint-Saens' prelude to "The Deluge," distinguished by the exquisite playing of Ottokar Cadek in the solo violin passage.

A rousing climax was attained by the stirring performance of Marche Slave, by Tschaikowsky, which closed the program, and won an ovation from the audience, who refused to leave the Auditorium until this number was repeated.

The Birmingham Music Club presented a delightful morning musicale in the concert hall of the Conservatory of Music. Kate Mims Smith, pianist, played a difficult program with admirable skill and interpretation. John McGee, director of the Birmingham Little Theatre, gave a dramatic hearing of a scene from Jefferson Davis, a play which Mr. McGee is writing. It was well received by the audience.

A. G.

San Francisco Has Orchestral Impasse

(*Continued from page 5*)

Issay Dobrowen, conductor of the San Francisco Symphony Orchestra, Mr. Pennington, new concertmaster, and Mr. Britt, who returned this winter to resume his old place in the orchestra as solo cellist, are here anxiously awaiting developments. Each of these men has signed contracts and whether they play a single note or not, in all probability they will collect their salaries.

VERONIKA PATAKY IN DANCE RECITAL

Veronika Pataky, a disciple of Mary Wigman and an authoritative exponent of the traditions of the modern German school of the dance, attracted a capacity audience to the Veterans' Auditorium upon the occasion of her début recital given under the management of Peter Conley. To music by Strauss, Brahms, Scriabin and Bartok, Miss Pataky danced a series of her own compositions wherein she exhibited a firm technic, a vivid imagination and a genuine creative gift. Miss Pataky was accompanied by Douglas Thompson at the piano and Max Nickell on the percussion instruments.

ITURBI GIVES FINE PROGRAM

There were indications at the Opera House that José Iturbi is a public favorite. The Spanish pianist, who always creates a sensation in San Francisco, added another success to his pianistic achievements. Iturbi presented a program whereupon appeared the names of such composers as Bach, Beethoven, Debussy, Ravel and Albeniz. Iturbi's interpretations bespeak sincerity and comprehension; his musicianship is genuine and individual; his tone may be powerful, richly warm or delicate and pure, as the context requires. One has rarely heard the Beethoven Waldstein Sonata so freely played; Ravel, Debussy and Albeniz with such beauty of tone and free expression. This pianist was recalled eight times and played eight encores at the conclusion of a taxing program. He was presented here under the management of Peter Conley.

SAN FRANCISCO STRING QUARTET IN CONCERT

In the second concert of its current series, the San Francisco String Quartet—Naoum Blinder, Eugene Heyes, Lajos Fenster and Willem Dehe—played Beethoven's quartet in F major, op. 59, No. 1, and Dohnanyi's quartet in D flat major. The performance of both compositions was distinguished by technical excellence and finish that permitted a full and satisfying expression of the contents of the music. In response to the prolonged applause that greeted them at the finish of the Dohnanyi quartet the players added as an encore a Glazounoff Novelette.

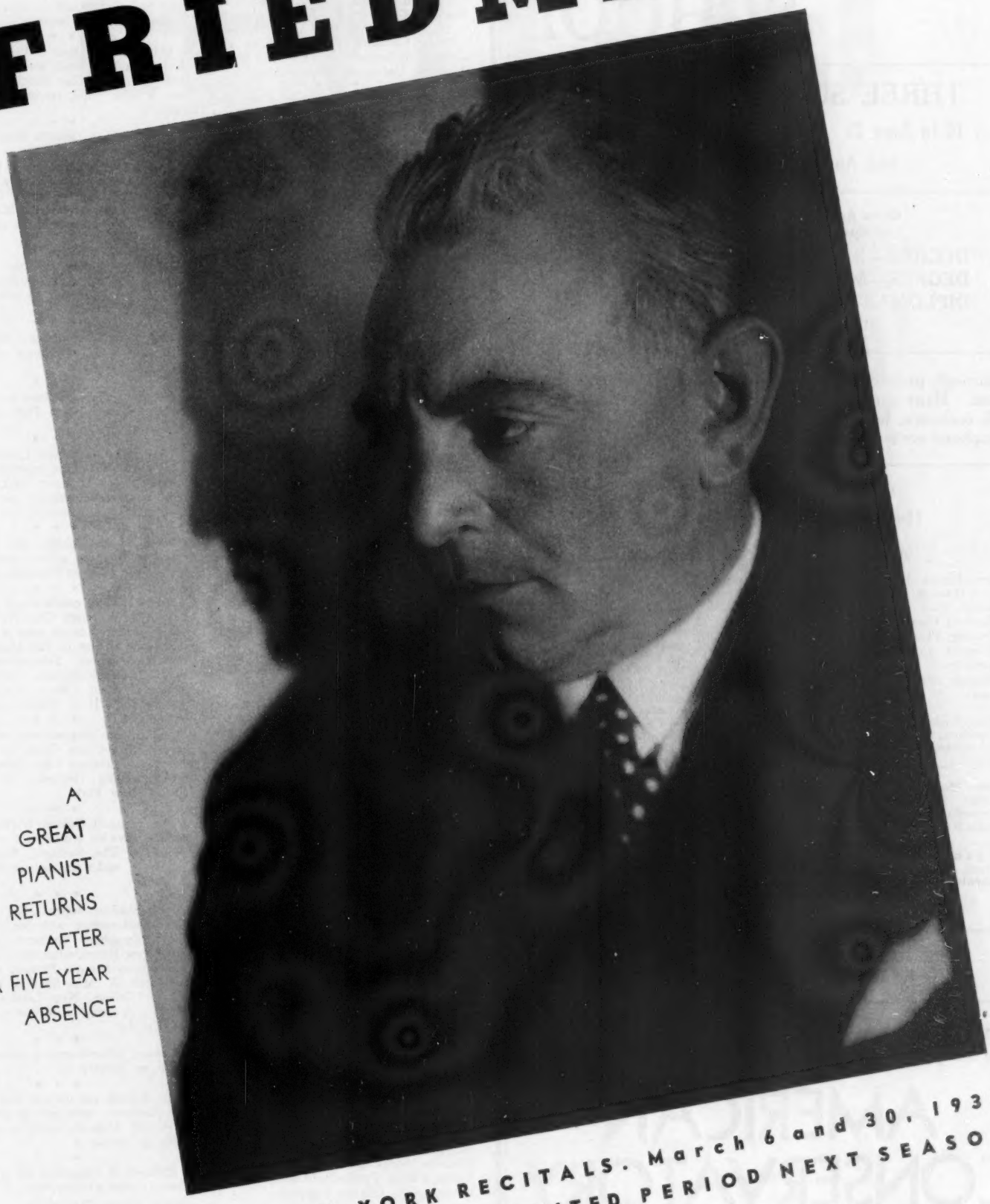
PRO ARTE QUARTET TO PLAY AND TEACH AT MILLS COLLEGE

The music department of Mills College announces that the Pro Arte Quartet will present a series of concerts as part of the Mills College Summer Session of Music. The concerts are to be presented in the Hall for Chamber Music on the Mills College campus, on Sunday afternoons and Wednesday evenings, the first concert to be played on June 23. The members of the quartet will also teach in the Summer Session of Music at Mills, giving both individual and ensemble instruction. This will be the fourth consecutive summer that this group has participated in Mills College's summer program.

Carl Friedberg's Students Heard

Five of Carl Friedberg's advanced students were heard in recital on January 12 at the Institute of Musical Art, New York. Irving Owen played the Chopin concerto, E minor, op. 11; Arthur White, the Beethoven sonata, A flat, op. 26; Judith Snitman, two pieces by Liszt; Emil Koehler, Szymanowski's serenade from Don Juan; and Maro Ademian, the Mendelssohn concerto in G. minor, op. 25.

IGNAZ FRIEDMAN



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Rudolph Reuter (special engagement).

Voice—Karleton Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem, John T. Read, William Nordin.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

Organ—Wilhelm Middleschulte, Frank Van Dusen, Edward Eigenschenk.

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I SEE THAT

Mischa Elman returned from Europe by the SS. Ile de France, landing in New York on January 15.

* * *

Among the passengers sailing from New York by the SS. Conte di Savoia on January 19, was Bruno Walter, conductor of the New York Philharmonic.

* * *

Elisabeth Schumann sailed for Europe on January 18 on the SS. Olympic.

* * *

Robert Goldsand, Viennese pianist, gives a recital on January 30 at the Rich Hall of Wesleyan University, Middletown, Conn.

* * *

Marguerite Potter, president of the Madrigal Society, announces a concert by Sponsored Artists at the Great Northern Hotel, New York, on January 27, including singers, instrumentalists and dancers. Auditions for artists are to be held in February.

* * *

Louis Dornay, tenor, and Betsy Culp, pianist, appeared as soloists before the Lyric Art Society of New York on January 10.

* * *

Grace La Mar was soloist for the Amphion Club of Hackensack, N. J., on January 25, in a program at Teaneck, N. J. On February 19 Miss La Mar is to be assisting artist with the Apollo Club, Brooklyn, N. Y.

* * *

Vera Brodsky and Harold Triggs, piano duo, will be heard in their first New York recital at Town Hall on February 22.

* * *

Mary Craig, soprano, Myrtle Leonard, contralto, Robert Betts, tenor, and Arthur Anderson, bass, were engaged for the annual performance of The Messiah at Pennsylvania State College on December 12. Dr. Richard W. Grant, director of music at the college, was the conductor.

* * *

The Queens Symphonic Society of Jamaica, N. Y. (Jascha Fastofsky, director) gave the third program of its current season on December 9. At this concert Mr. Fastofsky was director and soloist; Felix Deyo, commentator; Irma Scarl, soprano soloist; Vaclav Divina and Harold E. Harris, guest conductors.

* * *

Hanna Lefkowitz, pupil of Nadia Reisenberg at the New York College of Music, gave a recital in Roerich Hall on December 4. Comments on the program were presented by Sidney Sukoenig.

* * *

Helen Jepson, soprano of the Metropolitan Opera, made her first appearance with the Chase and Sanborn Opera Guild in the title rôle of Aida in the broadcast over an NBC-WEAF network on December 9.

* * *

Lilian B. Barth presented the Stringart Quartet of Philadelphia in their first recital in New York on December 2. On December 4 she introduced Margaret Du Val, soprano, in recital. Both events took place at the Barbizon, New York.

* * *

Clara Schinskaya, soprano, gave the first of four recitals at her New York studio on December 5, singing an all-Russian program.

* * *

Shura Cherkassky will give a recital in Town Hall, New York, on February 9.

* * *

Richard Crooks gave a recital in Tacoma, Wash., on December 12, under the auspices of the Tacoma Music Association.

* * *

One of the numerous recent performances of Josephine Forsyth's musical setting of The Lord's Prayer was by the Watseka Woman's Chorus (Grace Burnham, director) at the Century of Progress. The composer was at the piano for her own number. The Watseka Chorus was the winner of the Chicagoland Music Festival held under the sponsorship of the Chicago Tribune.

* * *

Grete Stueckgold sang Mana-Zucca's I Love Life on the Chesterfield Hour, December 15.

* * *

Estelle Harris, for many years soprano soloist at the Church of the Divine Paternity, New York, was married during the holidays to Wilbur F. Earp, attorney, a member of that congregation.

* * *

Maisie Chance, pianist, pupil of Adele Margulies, both in New York and later in Houston, Tex., was heard in December in a sonata recital at The Deanery, Bryn Mawr School, Philadelphia. Drusilla Huffmaster, also a Margulies student, recently appeared in Houston, and is to give a recital there in April.

* * *

Clarence Dickinson's Austrian Christmas Song and his Spanish Folk-song (carol) were programmed at the First Presbyterian Church, and Trinity Church, in Buffalo, N. Y., on December 23.

* * *

Hans Merx sang over European radio stations of Germany (Reichssender), Holland and Switzerland in broadcasts to the United States and Canada.

* * *

May Arabella Davis of Philadelphia, pupil of Ida Haggerty-Snell, was heard over WIP and WHAT. Niles Martin, boy soprano, also a Snell pupil, recently sang over the radio.

* * *

Mrs. H. H. A. Beach's Benedicte and the Benedictus from her service in A were sung on Christmas at St. James' Church, Chicago, Ill., under Leo Sowerby. The junior choir of St. Bartholomew's Church, New York, sang her Around the Manager on the same day, repeating it at the midnight carol service.

* * *

Lilian Barth managed the Ars Musica Choir, conducted by Vance Hays, in a concert at The Barbizon, New York, on December 28.

* * *

Mrs. John Leonard Eckel and Dr. Eckel, of Buffalo, N. Y., were in the metropolis during Christmas week.

* * *

Bernard Gabriel has been appointed to the faculty of the Modern Piano School, New York.

* * *

The Piano Teachers Congress of New York held its regular monthly meeting on January 3, at Steinway Hall, New York, with a program offering as guest artist Charles Haubiel, composer and pianist.

* * *

Adele Marcus, pianist, and Sonia Essin, contralto, will give a joint recital at Town Hall, New York, on February 1.

* * *

Adele Rankin, conductor ot the People's Civic Chorus, Jersey City, N. J., on January 3 presented carols sung *a cappella* and the second portion of The Messiah, at Lincoln High School. Soloists were Marjory Smith, Elizabeth Marrett, Irwin Dillon and Philip Whitfield. Moritz Schwarz was at the organ and H. F. Waters, pianist.

* * *

The Brahms Requiem was sung on January 13 by the Chapel Choir, the Barnard and Columbia University Glee Clubs, assisted by the University Orchestra, at St. Paul's Chapel, New York.

* * *

The Stringart Quartet (Arthur Cohn, director), gave the second in a series of three recitals at The Barbizon, New York, on January 6, under the management of Lilian B. Barth.

* * *

Ruth Shaffner, soprano, has been engaged for a performance with the New Haven, Conn., Symphony Orchestra at Woolsey Hall, New Haven, when she will sing three scenes from Horatio Parker's opera Mona, on March 18. Miss Shaffner sang at Connecticut College, New London, Conn., on January 15, going on to Boston for concerts the next day.

* * *

Edward Johnson gave a recital in Milton, Mass., on January 18.

* * *

Jan Kubelik and his son, Raffael, violinist and conductor, were among the passengers of the SS. Majestic, which arrived in New York on January 8.

* * *

Elizabeth B. Cross was the organist at the County Center (White Plains, N. Y.) Christmas service on December 23.

* * *

Toscha Seidel's numerous appearances in New York this season include a recital under the auspices of the People's Symphony Concerts at Washington Irving High School on January 26. The violinist has played on this course in previous seasons.

* * *

Hermann Weigert has replaced Kurt Ruhrseitz as coach and assistant conductor at the Metropolitan Opera House. Mr. Weigert comes from the Staatsoper, Berlin, Germany.

LEVITZKI

"HE PLAYS IN A MANNER TO MAKE THE GODS ENVY"
BOSTON AMERICAN

"A PIANISTIC HOLIDAY OF PURE DELIGHT"
NEW YORK TIMES

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Van Hoogstraten Leads Ninth Symphony And Messiah for Portland Throngs

Soloists and Choral Groups Coöperate with Local Symphony in Holiday Presentations—Dalies Frantz Is Acclaimed with Orchestra—Mary Garden and Vienna Choir Boys Appear in Recitals

PORTLAND, Ore.—Beethoven's ninth symphony was presented admirably in the Municipal Auditorium by the Portland Symphony Orchestra and the Portland Choral Society. Right at home was Dr. Willem van Hoogstraten, conductor of both groups. Soloists were Barbara Jane Thorne, soprano; Lucile Cummins Martin, contralto; L. Edwin Beach, tenor; Mark Daniels, baritone. Beethoven's Leonore Overture No. 3, which opened the program, also won prolonged applause. A near capacity audience attended. This was the symphony's fifth Monday evening concert.

At the orchestra's fourth Monday evening appearance, Dalies Frantz, pianist, played Liszt's concerto No. 1 in E minor. He was acclaimed by a large crowd. Dr. van Hoogstraten also led his forces through Mozart's overture to the Marriage of Figaro and Debussy's Iberia.

RECITALS ATTRACT

Once again a large audience assembled at the Auditorium to hear the Vienna Choir Boys (Dr. Georg Gruber, director). Presented by Martha Reynolds, the youngsters sang Strauss' Tales of the Vienna Woods and many extra numbers. With all the boys in costume, they featured Schubert's opera A Song from Old Vienna. The choir created a real sensation.

Mary Garden, under the management of the Ellison-White Bureau (Frank E. Andrews, manager), appeared before a large audience at the Auditorium and was welcomed like a queen. Supported by fifty-five members of the Portland Symphony Orchestra, she offered arias from Debussy's L'Enfant Prodigue, Charpentier's Louise and Bizet's Carmen. Dr. van Hoogstraten directed, opening with the overture to Tannhäuser. Jean Dansereau, piano soloist, also was showered with applause.

MESSIAH CAPABLY SUNG

Handel's Messiah, given by the Portland Symphony Orchestra and 500 members of local church choirs, was enjoyed by a capacity audience at the Auditorium. Dr. van Hoogstraten directed. Soloists were Lorraine Lee Francis and Doris Ogden Roth, sopranos; Mary Arnold and Lydia Marks, contraltos; Virgil Day, tenor; Gene Cusick and Richard Meyer, basses.

With Barbara Chilson SeCoure and Gladys Gates McEwan in the title rôles, the Portland Opera Guild (Laura Sharp Chilson, director) gave a delightful interpretation of Humperdinck's Hänsel and Gretel at the Taylor Street Theatre. Other members of the able cast were Mary Grubmeyer, Walter Morrow, Ann Johnson, Ethel Bridge and Helen Stewart. Beatrice Chilson had charge of the stage. A ballet, trained by William F. Christensen, assisted.

Members of the University Club recently had the pleasure of hearing Dent Mowrey, local composer-pianist, and the Portland Symphony String Quartet. The program held Schumann's piano quintet.

ORGANISTS PRESENTED

Under the direction of the Oregon Chapter, American Guild of Organists, Winifred Worrell, William Robinson Boone, Lucien E. Becker, Dr. E. A. Evans and George W. Bottoms played a program of organ music at St. David's Episcopal Church.

Winifred Quinlan, soprano, appeared in recital recently, delighting her audience. She also sang in Longview, Wash. Mordaunt Goodnough furnished the accompaniments.

Soloists at recent events have been Virgil Isham, pianist, and Victor Alfaro, tenor.

Mayor Carson has called a meeting to discuss plans for a municipal opera project.

J. R. O.

Ivor Newton Active as Accompanist in England

The autumn schedule of Ivor Newton includes numerous appearances as accompanist. In this capacity he assisted Conchita Supervia at her recital in Copenhagen, and in London was at the piano for Gregor Piatigorsky's recital at Wigmore Hall; two recitals with Guila Bustabo, Aeolian Hall; for Elena Gerhardt in the London Lieder concerts; Sarah Fischer at Wigmore Hall. He accompanied Mme. Supervia and Piatigorsky in their International Celebrity tours of the British Isles, and appeared with Mme. Supervia at her BBC chamber music concert and her recital for the Bouverie Society at Folkestone. He furnished the piano background for Mme. Gerhardt's recitals at Oxford and Brighton. Other concerts for Mr. Newton were with Lisa Minghetti, Albert Sammans, Henri Temianka, Leon Goossens, Rosing, Evelyn Scotney and the Aeolus Society. Mr. Newton also made records with Piatigorsky. With Miss Bustabo, he appeared in recital at the American Embassy.

Olga Averino Heard in League Concert

Olga Averino, soprano, was featured by the League of Composers in a concert in New York on January 7. The occasion was a reception to honor Igor Stravinsky at the Town Hall Club. On January 18, Miss Averino presented a recital at the Peabody Conservatory, Baltimore, and, January 21, in Richmond, Va.

Henriette Michelson Appears in Miami Recital

MIAMI, FLA.—The University of Miami Conservatory (Bertha Foster, director), presented Henriette Michelson, pianist and teacher at the Juilliard School of Music, New York, in an all-Beethoven program at Recital Hall, on January 3.

This was a musical event of unusual interest before a large and appreciative audience. Miss Michelson's keen sense of musicianship and purity of tone were evident throughout the entire program. The sonata, op. 2, No. 3 was played with clear-cut phrasing and her musical understanding made the four movements a delight, with perfect sense of balance and proportion, brilliancy of execution and dynamic fire.

In the sonata No. 2 in D minor, Miss Michelson unfolded an intensely dramatic story in tone. The sonata in F minor, "Appassionata," proved the artist's understanding of rhythm and dexterity of the left hand. Miss Michelson rose to heights in the last number, op. 111, in C minor. The audience recognized a profound and stirring interpretation of great music by this artist, and their continued applause brought her back to the platform after her last number, when she added a Brahms intermezzo.

R. S.

Recent Programs List Austin Songs

Songs by Grace Leadenham Austin have appeared on numerous recent concert programs. The Christmas concert of the Junior Glee Club of the La Salle Academy (under the leadership of Brother Anthony Cyril) included the first performance of the two-part arrangement of Oh Whistle a Song.

On December 18 Florence Foster Jenkins sang Sleep Land at a concert before the Soloists Club at Sherry's, New York. This song is dedicated to Mrs. Jenkins. On December 23 Gina Pinnera sang Jim Sunshine, a recent song by Miss Austin. January 9, the Harmony Guild of New York presented a program devoted to the compositions of Miss Austin. The songs, twelve in number, were sung by three artists, Jeannette Comoroda, soprano, Robertina Robertson, contralto, and David Healy, baritone. Miss Austin gave an informal talk. On January 11, over Station WLWL, for Meet the Composer Hour, Miss Comoroda's entire broadcast was made up of Austin songs. These included At Eventime, Constancy, The Little White Cottage, Jim Sunshine, Daydreams, and Rain at Night. The last named song had its première over the air. It is dedicated to Miss Comoroda.

Van Vliet Postpones Recital

The recital of Cornelius Van Vliet, scheduled for The Barbizon, New York, on January 29, has been postponed until next month. Mr. Van Vliet includes among his recent engagements a joint appearance with Jean Farduli, baritone, at Jordan Hall, Boston, January 6.

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Edith Mason

Soprano

"A glorious testimonial to the art of singing."
—Chicago Tribune, November 20, 1934

"Not without reason is she among the important singers of this generation. From what other soprano could you expect such Mozart, the purity of line, the classical and unhurried grace, the prodigious breath control, the breadth of phrasing and the warm human elements? It was a masterpiece of rendition that will not be forgotten readily." —Dallas Morning News, November 5, 1934

"Her voice is of great clarity and power. Her excellent program was one to make ready appeal. She had a light, ecstatic touch for her German group and fused exuberance with melodic sense for those in French. She phrased her Handel with serenity, while with equal skill and beauty she handled the Mozart and Puccini."
—Providence Journal, December 11, 1934

"Brilliance of tone-affecting expression-intelligence-zestful alertness." Chicago Daily News, November 20, 1934

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"A PRINCESS OF BEL CANTO"

Chicago American, November 20, 1934

CHICAGO DAILY TRIBUNE:
NOVEMBER 20, 1934.

Edith Mason Triumphs in "La Traviata"

Best Violetta in Memory of Reviewer.

BY EDWARD MOORE.

I, one of the spectators in the capacity house, desire to testify that never before have I heard the rôle of Violetta sung as Miss Mason sang it, and I have been listening to "La Traviata" ever since Tetrazzini was in her prime. It was Miss Mason's first appearance here this season; it was her first performance of the part on any stage, and it was a glorious testimonial to the art of Verdi and the art of singing.

For it was simply and purely a vocal success on her part. She even went to the point, perhaps daringly, of cutting out the high note with which most singers usually embellish "Ah, fors è lui." But simply by dint of vocal quality, of purity and expressiveness of tone, she put over something that was both delightful music and sincere, moving drama.

This is what calls out a response from the habitual attendant of opera, particularly of old opera. It was technically expert singing, but it went behind good singing and became high art.

At that, she was [illegible] in the operatic literature M[illegible]

CHICAGO AMERICAN
November 20, 1934

Mason Superb as Violetta in "Traviata"

By Herman Devries.

Yesterday evening's performance of "Traviata" at the Civic Opera House was a sellout, and the large crowd must have left rejoicing over the cast assembled by the astute and intelligent artistic director, Paul Longone.

If I am not mistaken, Edith Mason had never sung Violetta before, but after her triumph of last night it becomes one of her great roles. She was what she has always been, in the opinion of your reporter, a princess of bel canto. Her "Ah, fors è lui" and "Follia" were models of vocal art. Her coloratura was beautifully clear, her trills and runs without flaw.

After her duet with Mr. Thomas in the second act both singers were acclaimed as great artists must be.

Sydney Rayner Feted As Guest Artist With San Carlo Forces in New Orleans

Opera Week Brings Ovations for "Native Son" in Return from Paris Success—Mary McCormic, Bianca Saroya, Dimitri Onofrei and Others Add Lustre to Season

NEW ORLEANS, LA.—An echo of the days when the Old French Opera House in New Orleans saw the incipiency of opera, and in some measure inspired its growth and development in the United States, rang through the Municipal Auditorium when the San Carlo Opera Company recently staged a five-opera engagement before capacity audiences comprised of glittering socialites and that group whose heritage is traced back to those devotees of former days. The fact that the season was all too limited, and the repertoire chosen to appeal chiefly to the Latin element, did not dampen New Orleans' latent opera enthusiasm, which they generously accorded the San Carloans.

Sydney Rayner, young tenor who set out from this city a brief half-score years ago to seek fame, and who achieved it as one of the leading tenors of the Opéra Comique in Paris, as well as from engagements throughout the Continent and America, returned here as guest artist in what proved (without bias) to be the best production of the San Carlo Company during their engagement. Rayner arrived shortly before the curtain rose on Rigoletto, having travelled from Tunis, Africa, where he sang the first of January, and acquitted himself with vocal ease and histrionic ability in the rôle of the Duke. Local musicians noted a mellowing of this facile, lyric tenor, since he sang in opera here several years ago, besides a suavity of stage presence and character conviction which they applauded enthusiastically.

Although the success of Rigoletto was due to a great extent to Sydney Rayner, he shared honors with Rosalinda Morini, as Gilda, who gave New Orleans one of the most artistic death scenes, from the standpoint of acting and vocal beauty, it ever has seen. Mario Valle did well vocally in the rôle of Rigoletto, but rather surprised by his normal make-up in a part usually portrayed as a mishapen, almost repugnant creature.

OTHER OUTSTANDING SINGERS HEARD

The San Carlo series opened with Aida, in which the title rôle was sung splendidly by Bianca Saroya, and a magnetic Radames by Aroldo Lindi. Two newcomers, Dreda Aves, as Amneris, and Harold Kravitt, as Ramfis, gave pleasing performances, the latter sustaining this impression throughout his appearances in each opera during the engagement. La Boheme again gave eloquent Bianca Saroya the soprano lead, with Dimitri Onofrei as the charming Rodolfo. Mary McCormic was invited by the company as guest artist in their production of Faust, and succeeded in gaining an ovation for her fine work. The other members of the cast included Onofrei, Kravitt, Valle, Charlotte Bruno, Fausto Bozza and Philine Falco. Miss Aves was given the rôle of Carmen in their final program, with Lindi as Don José.

The San Carlo Opera Company productions were characterized by impressive stage settings and richness of costuming, and whereas occasionally they were spotty musically, both in vocal work and in the overshadowing of the orchestra, which at times became strident, local music dilettantes gloried in their opportunity to hear opera again, and cordially made concessions to a troupe who would give it to them.

The San Carlo Opera Ballet Corps, whose graceful and well planned dance movements were enhanced by startling and attractive costumes, won unstinted praise. Lydia Arlova, *première danseuse*, and Lucien Prideaux, *premier danseur*, as metallic figures, the former gilded and the latter silvered, gave an impressive performance in the triumphal return scene in Aida. Carlo Peroni conducted, and Luigi Raybaut was stage director. Other members of the cast comprised Natale Cervi, Charlotte Simons, Stefan Kokakevich, Mostyn Thomas, Francesco Curci, Stella DeMette and Agidio Morelato. O. M. L.

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CHICAGO

Hadley to Conduct Trenton Symphony in Own Work

Henry Hadley, American composer and conductor, will conduct the Trenton (N. J.) Symphony Orchestra in his own Herod overture at the third concert of the season to be given at Memorial Hall, Stacy Park, on January 29.

Myra Reed, of Philadelphia, will be the soloist of the evening, playing the Beethoven concerto in G for piano and orchestra.

Max Jacobs will lead the orchestra in Handel's Water Music, Mozart's symphony in G minor, No. 40, and the Romeo and Juliet overture of Tschaikowsky.

The present season is the ninth of the orchestra. Popular support of its programs has shown marked increase in the past two years during which Mr. Jacobs has conducted the orchestra.

The choice of the Herod overture and the invitation extended Mr. Hadley to conduct his own composition accords with the new policy of the orchestra, which is to feature an American work and an American artist on every program. There will be two other subscription concerts besides the January 29 program, together with a free children's concert in the spring.

Marion Luyster De Voe Marks 150th Anniversary of Methodism

Marion Luyster De Voe, in her capacity of organist and choir director of the Baldwin, L. I., Methodist Episcopal Church, has arranged and given seven important services to commemorate the 150th anniversary of American Methodism and the ninetieth of Methodism in Baldwin. Dr. Francis J. McConnell, presiding Bishop of the New York Methodist area, and Dr. Norman V. Peale, minister of the Marble Collegiate Church, New York City, were included among the speakers during the celebration which lasted over a period of three weeks, ending December 4.

On December 23, the Christmas cantata, Bethlehem, by Maunder, was sung by the senior choir at vesper service. This group is now rehearsing Mendelssohn's Forty-second Pslam, to be given in February.

The junior choir, also under Mrs. De Voe's guidance, sang excerpts from Demarest's Shepherds of Bethlehem at vesper service on December 30.

A Mana-Zucca recital by voice and piano pupils of Mrs. De Voe is being prepared. They will be assisted by Ella Rasmussen, violinist, and the program is scheduled for some time in February. The annual pupils' recital is set for April and will be given in Baldwin and in New York City.

Maurice Eisenberg's Active Schedule

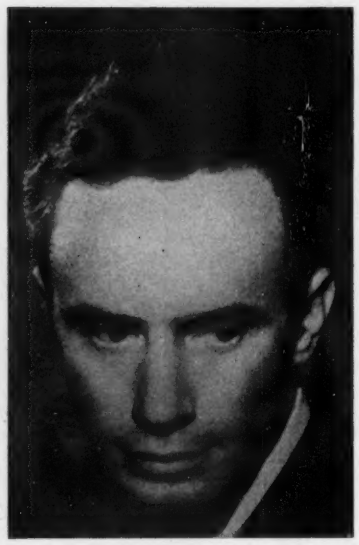
Maurice Eisenberg, cellist, has returned to his Paris studio from an extensively booked tour of Spain. Mr. Eisenberg played throughout France in December, and from January 15 to February will be heard in England and Scotland under the Mossel Celebrity Tour Management. On February 4 he gives a recital in Wigmore Hall, London, and plays with the B. B. C. on January 27. He is also booked for engagements with orchestra at Bornemouth and Torquay, and to appear for a number of music clubs both in and around London.

From February 11 to 22 he offers nine recitals in Brittany; on March 1 he appears under the auspices of the Philharmonic Society of Paris; on March 2 he plays with orchestra at Luxemburg; and on March 6, with orchestra at Brest. These engagements will be followed by three orchestral appearances in Paris, a tour of Spain and Portugal, and of Russia in the late spring.

In Russia Mr. Eisenberg will give the first performances in that country of the Julian Krein cello concerto, the composer at the piano. Returning from Russia he goes to Barcelona to play the Dvorak concerto under Casals, and then procceed to his summer home at San Salvador, Spain, where he is to conduct his annual master class in cello.

Jeanne Hassler Joins Temple University Voice Faculty

Jeanne Hassler has joined the voice faculty of Temple University, Philadelphia, Dr. Thaddeus Rich, dean. Mme. Hassler now divides her time between her classes in White Plains, N. Y., and those in Philadelphia and New York City. One of her artist-pupils, Sara Salvo, recently sang the rôle of Mama Lucia in Cavalleria Rusticana at the Little Theatre of the County Centre, White Plains. The work was presented by the Workshop Little Opera Company, and was given four performances in December.



SASCHA GORODNITZKI
makes his seventh appearance at Carnegie Hall, New York, in recital on February 6. Mr. Gorodnitzki's program includes the seldom performed Schubert-Tausig Andantino Varié, re-transcribed by Alexander Siloti, the Bach-Busoni chaconne, Chopin sonata in B flat minor, Debussy's suite pour le piano, pieces by Medtner and Rachmaninoff and four Stravinsky excerpts.

Choral and Orchestral Offerings Interest Audiences in Duluth

Northland Singers in Christmas List—Civic Orchestra Opens Sunday Series—Holiday Events in the Studios Attract

DULUTH, Min.—The Northland Singers of this city, mixed *a cappella* choir directed by Margrethe Hokanson, were heard in their annual Christmas program on December 23. Mrs. Hokanson is a colleague of Dr. F. Melius Christiansen, having been dean of the organ department at St. Olaf's College. She is the object here of a high critical regard, and her concerts are anticipated as sureties of the best both in choral music and execution. Her choruses are composed for the most part not of trained singers, and demonstrate the tone ensemble which can be secured from the natural human voice by compelling direction and an ear for the whole. Particularly memorable are the *pianissimo* effects of her singers.

The present program, as is customary at this yearly concert, consisted entirely of Christmas songs and was a fine illustration of worthwhile and interesting selection. The audience was led through the centuries of Christmas-tide expression in many Christian lands from the folk and church carols of the fourteenth century to the modern Holst, Christiansen and Schreck. Wales, Germany, Belgium and England contributed familiar and less known lovely carols. An interesting and new Festival Chorale was sung through the courtesy of Clara Stocker, lecturer, who heard it sung last summer in Finland. The Denfeld High School A Cappella Choir (George Parrish, director) assisted capably for such young voices. Between the choral numbers a string trio of locally prominent young women played atmospheric Christmas music.

CIVIC ORCHESTRA IN SUNDAY CONCERT

The Duluth Civic Symphony Orchestra's first Sunday afternoon concert was given on December 9. Director Lemay presented his initial local soloist, Miriam Blair, pianist. With Tschaikovsky's piano concerto, No. 1, in B flat minor, Mrs. Blair supplied the solid fare of an otherwise light program. She is a pianist of thorough training, conscientious and sensitive, and contributed a finished performance, notable for its organization. The audience's enthusiasm bespoke a feeling of pride that this city has resident artists who can compare so favorably with visitors. The orchestra's accompaniment in the concerto confirmed its recent display of talent in supporting a soloist. Nicolai's Merry Wives of Windsor overture opened fittingly this more or less "pop" concert. After the Tschaikovsky concerto and an intermission, the lighter tone was resumed with two intermezzos from The Jewels of the Madonna (Wolf-Ferrari) and Sibelius' Valse Triste. The latter, familiar as it is, was especially enjoyable because of the fine string work. Liszt's Les Preludes, symphonic poem No. 3, concluded the afternoon. Special permission has been secured to present a Victor Herbert program at the next Sunday afternoon concert, March 3. A local soprano and tenor, to be announced, will be soloists.

STUDIO PROGRAMS

The Lachmund Studios of Musical Art (Ernest Lachmund, director) resumed their series of radio presentations the week of January 14. About ten programs are scheduled, to run through the spring. Mr. Lachmund's composition, Valse—Summer, was played recently over Station WEBC.

The Music Teachers' Association of this city gave its annual dinner on January 12. Nyda Ehlert, head of the music department at the Duluth State Teachers' College, was the speaker. Mrs. Ernest Lachmund, president of the association, was in charge of arrangements. Members of the association sang carols on Christmas Eve in the hotels of the city.

Sergei Tarnowsky, of Chicago, teacher of Horowitz and Anatole Kitain, was to be at the College of St. Scholastica on January 21 for his second visit of the season. On February 1 he will give his first recital in this city. Piano classes will be held at the college until February 4.

Interesting reports are received by friends of local musicians studying and working in Europe and the east. John Colman, young composer, has been associated throughout the winter with the Kurt Jooss ballet in England. Mr. Colman was formerly with Paul Boepple as improviser in Dalcroze Eurhythmic work and has composed for Charles Weidman and Doris Humphrey. Dorothy Parrish, daughter of George Parrish, head of the Denfeld High School music department, is studying in Budapest with Kodaly. Her brother Carl is an instructor in music at Wells College and also composes. Clara Stocker, composer and lecturer, is lecturing on Finland in New York. L. T.

Louise Lerch for Bethlehem Bach Festival

Louise Lerch, soprano, recently of the Metropolitan Opera, who is to be soprano soloist at the Bach Festival in Bethlehem, Pa., in May, is an American girl. She studied under Marcella Sembrich at the Curtis Institute, Philadelphia, where she also coached with Richard Hageman. With the Metropolitan Opera, her rôles included Gilda in Rigoletto and the title rôle of Lucia di Lammermoor. She has appeared extensively as soloist with symphony orchestras and at festivals, as well as in recital. Among her engagements last season was a joint concert appearance with Tito Schipa in Pittsburgh, Pa.

Japanese Musical Life Offers Varied Aspects

American Violinist Heard—French Program—Symphonic Concerts of Master Works—Hänsel and Gretel—Handel's Messiah

TOKYO, JAPAN.—Josef Lampkin, American violinist, was heard in concert in Yokohama by a large and distinguished audience including American, British, French and German diplomats. He did not meet expectations built upon hearing him at his Tokyo début. The violinist delights too much in technic at the expense of more solid musical matters. His program had the Vitali Chaconne, concerto in D minor, Vieuxtemps; Bloch's Nigun (from Baal Schem) and shorter pieces.

Max Janowski, a young Polish pianist of the Musashino Music School, Tokyo, provided polished accompaniments.

JAPANESE SINGER SCORES

Chiyoko Sato, soprano, made her début on December 12. This young singer was a former pupil at the Ueno Academy, Tokyo, under Mme. Hanka Petzold. Later she studied with the Italian *maestro* Sarcoli, (teacher of Tamaki Miura) before journeying to Europe for three and a half years of work at Milan with Maroni, and also under the Scala teacher Rosina Strecchia.

Miss Sato's program offered Caro mio ben, the aria, One Fine Day, from Madam Butterfly, with an encore from the love scene in Act II of the same opera. This was followed by a group of ten songs in Japanese, all by native composers. The recitalist has a well trained voice, used with skill, and produces some lovely tones.

Prof. Paul Rosenstand gave able support at the piano. He is much in demand here as an accompanist.

FRANCO-TOKYO ENTENTE

A program of French music was given on December 11, under the auspices of the French Ambassador. The artists were Leo Sirota, pianist, and Robert Pollak, violinist, formerly a member of the Buxbaum Trio of Vienna, for three years (until 1930) with the San Francisco Conservatory, and now head of the violin department at Ueno Academy, Tokyo. Mr. Sirota before coming to Japan was known as a concert pianist in Europe, especially in Vienna. The assisting artist was Juillot de la Morandiere, soprano.

We heard sonatas for violin and piano by Faure and Debussy. Sirota and Pollak are excellent artists and aroused their listeners to great enthusiasm. The players had to repeat the finale of the Debussy work.

Mme. Morandiere, wife of the head of the Cultural Society Maison Franco-Japonaise, follows the profession of law, not music. Nevertheless she is a serious music student and essayed Fauré's Adieu, Le Secret, Soir, Les Roses d'Ispahan, and Debussy's Fêtes Galantes, also Chansons de Bilitis. This appearance was her début in Japan. Vocally, the lady lacks in pleasing voice, and her interpretations are ambitious, but not authoritative.

BEETHOVEN CYCLED

The New Symphony Orchestra under the baton of Viscount Konoye gave the third concert in their Beethoven cycle. They did an academic reading of the symphony No. 4, not so well known in this part of the world. Konrad Liebrecht, the concertmaster, pleased with the two Romanzas for violin. He has a warm tone and plays with serene feeling. It was his initial appearance as soloist with the orchestra, and he was well received. Die Geschöpfe des Prometheus and symphony No. 5 closed the program. The last named was given an evocative performance that brought prolonged plaudits.

VERDI'S REQUIEM LOCALLY PREMIERED

The Ueno Academy of Music added to the musical fame of this city by their program on December 16, when they presented the first performance in Japan of Verdi's Requiem. The Academy Orchestra was augmented by about twenty members of the Imperial Naval Orchestra (which receives instructions at the Academy), making a combined force of nearly 100. The chorus numbered 250.

The months spent in rehearsals were shown in the finished performance. The chorus sang with unity; their *pianissimo* passages were ethereal. The Academy used its own singers for the solo quartet. Yoshiko Nakamura has a beautiful soprano voice, used intelligently. Haru Tanji's contralto proved to be uneven and not of rich timbre. Matabei Kita, tenor, did well with some passages but makes too much use of the falsetto. Takeo Matsunaga possesses an appealing quality of baritone voice. He sang well and with much feeling.

The soloists are all pupils of Professor Wuchenpfennig of the Academy. The conductor was Klaus Pringsheim, masterfully able to do almost anything with his chorus and orchestra.

A THREE-MASTER CONCERT

The last concert before the New Year was given on December 19 by the New Symphony Orchestra, Viscount Konoye conducting.

Symphony No. 2, D major, op. 43, Jan Sibelius, not at all a selection to appeal to the general public, suffered too from a poor performance, in many places quite ragged. The Eulenspiegel of Richard Strauss was a decided improvement upon its first presentation in April, being done with jollity, dash and brilliance. The soloist was Akiko Sawazaki in the Beethoven piano concerto, No. 3, C minor. She has a fluent technic, ease and poise at the piano but is somewhat immature emotionally. Miss Sawazaki graduated from the Ueno Academy under Leonid Kochanski (brother of the late violinist Paul Kochanski, so well known in New York) and then entered the Hochschule, Berlin, completing her work after three and a half years of study under Leonid Kreutzer.

CHILDREN SYMPHONIZE PLAYFULLY

A novel and artistic program was heard in the concert hall of the Imperial Hotel on December 17. It was given for the Tokyo Women's International Club members and their guests by Madame Netke-Loewe. First was the Toy Symphony (Haydn) played by twenty-eight children, Japanese and foreign. They were conducted by Master Arishima, eleven years old, a pupil of T. Yamamoto, who served as advisory conductor during rehearsals. Mr. Yamamoto, by the way, is a product of Ueno Academy, with further study in Germany in conducting and composition. The children played with gusto and precision. The "symphony" is to be repeated after the New Year at one or two other concerts. A sound movie was made at their last rehearsal, and I understand gramaphone records are to be done also.

Humperdinck's Hänsel and Gretel, translated and adapted into an English songplay by Berta Elsmith, was performed by professional students of Madame Loewe. A large group of young Japanese girls were the cookie-children, and a group of twenty foreign damsels were the angels guarding Hänsel and Gretel in the scene where they sleep in the woods. Tamaki Tokuyama was Peter; Tomoko Sawa, Hänsel; Taneko Seki, Gretel; Hiroko Iwaya, Sandman and Dewman; Yoshiko Sato, the Witch. They are all professionals, pupils of Madame Loewe when she was the head of the voice department at Ueno Academy, and yet continuing their work with her. They possess pleasing voices and have histrionic ability, especially Mr. Tokuyama and Miss Sato. The costumes and scenic effects by Japanese artists were simple yet artistic.

JAPANESE AIR MUSIC

Station JOAK, broadcasting over a national hook-up sent out the story of Peer Gynt followed by the playing of the Grieg music by the New Symphony Orchestra. Two days later the same orchestra under Nicolai Schiferblatt broadcast the overture of William Tell, and Bizet's L'Arlesienne Suite No. 2. On December 18 they did selections from Les Cloches de Corneville, Planquette and also the overture of Hänsel and Gretel. With these performances there were intelligent explanations of the music. It is part of a worthy and consistent plan to educate the public to appreciate good Western music.

FOUR BROTHERS' ENSEMBLE

Chamber music was recently given by the Suzuki String Quartet, a professional group of four brothers, all sons of the famous and perhaps first violin-maker in Japan, Mr. Suzuki, of Nagoya City. Their program consisted of the Haydn quartet in E flat, op. 66, No. 6, Beethoven's string trio in G, op. 9, No. 1, and excerpts from Borodin, Zolotareff and Turina.

MESSIAH IN THE ORIENT

Handel's Messiah, an annual event in Tokyo, was sung by Ugo Nakada's Tokyo Volunteer Choir, composed of about fifty Japanese and foreign singers, professional and otherwise. A fine group of singers. The Messiah (even though in English) never fails to attract a large Japanese audience.

I. J. FISHER.

Jan Kubelik and Son Arrive for American Tour

Jan Kubelik has returned to America for his ninth tour here, after an absence of thirteen years. With the violinist is his son, Raffael, a personable young man of twenty, six feet five in height, who graduated in 1934 from the Prague Conservatory, receiving three diplomas—as a violinist, as a composer and as a conductor. The younger Kubelik is also a pianist. Before coming to America, he appeared before concert audiences in Prague and other cities of Czecho-Slovakia, Roumania, Italy and elsewhere.

"I am reversing the hackneyed process," he said, smiling. "Most artists leave America and go to Europe in search of fame. I have left Europe and bring my hopes to America."

"This is my son's first trip to the United States," remarked Jan Kubelik. "He will make his début on this side of the Atlantic as guest conductor with the Cincinnati Symphony Orchestra, an occasion when I will be soloist under his baton."

The father and son have a transcontinental American tour of some thirty engagements. Some of these are joint appearances like the Cincinnati one. March 31, Raffael conducts the General Motors Symphony, with Jan Kubelik, soloist, in the Sunday night concert series over the NBC basic blue network.

"I feel I must yield to paternal pride," went on the elder of the two artists, "and mention a few of my son's compositions. He has written a sonata for violin and piano, which was broadcast in Prague last year; a fantasy for violin and orchestra, which I played and he conducted in Prague; also a symphony and other orchestral works."

"My father plans to bring out some of his own new compositions on this tour," interrupted the other. "Among them are a violin concerto with orchestra, and shorter pieces for violin and piano."

Raffael Kubelik's graduation activities included his performance of the Paganini concerto. As a composer, he graduated with his fantasy for violin and orchestra, played by his father and conducted by himself. As a conductor, his graduation achievement was to lead a composition of Dvorak.

"And now, here we are in the land of the free," concluded Jan Kubelik. "It is stimulating and heartening for a European to visit America at this time, and I have always found your country one of artistic appreciation, pleasant business and social contacts, as well as one which in some sections, can offer scenery unrivalled anywhere in the world. My son and I are eagerly looking forward to our travels, and, as two artists, we are entering a race for achievement and public favor which I hope both can win."

M. L. S.

Lotte Lehmann Sings in Ann Arbor Concert

ANN ARBOR, MICH.—After a long interim due to the holiday vacation in the university, the academic audience was assembled again on January 25 for the song recital given by Lotte Lehmann, prima donna of the Metropolitan Opera, accompanied by Erno Balogh. As the soloist had never appeared in Ann Arbor before, her coming had been awaited with keen interest.

The program was largely from the German Romanticists Beethoven, Schubert and Schumann, with four songs by Gretchaninoff and Rachmaninoff, closing with a fourth group including Do Not Chide Me by her accompanist and Cadman's Joy. One would like to have heard more of the German songs, as she sings them incomparably, but then, the whole program was sung so beautifully that one could not ask for more.

If one were to discriminate in the matter of these groups of songs he would say that the high moments in this concert were in the singing of the Schumann songs.

A. McL. T.

Haubiel Plays for Piano Teachers' Congress

The Piano Teachers' Congress of New York held its regular monthly meeting on January 3 at Steinway Hall. Charles Haubiel, guest artist, presented a program of his own compositions.

WOR to Inaugurate American Composers' Hour

An American composers' hour series begins over WOR tomorrow (Sunday), in which Eddy Brown, violinist, will be featured, along with various composers. The first program presents Mr. Brown and Daniel Gregory Mason in the latter's sonata for violin and piano; February 3 brings Mr. Brown and Harold Morris in sonata for violin and piano (manuscript); 10, Mr. Brown and John Powell in sonata op. 26 for violin and piano; 17, Mr. Brown and Bernard Wagenaar in sonata for violin and piano; 24, Mr. Brown and Quincy Porter in sonata for violin and piano; March 3, Mr. Brown and Aurelio Giorni in sonata for violin and piano (manuscript); 10, Mr. Brown and Henry Holden Huss in sonata op. 19 for violin and piano; 17, Mr. Brown and Albert Stoessel and a pianist in sonata for two violins and piano; 24, Mr. Brown and John Tasker Howard in the Foster sonatina and other Foster melodies; 31, Mr. Brown and Carl Engel in Triptych; April 7, Mr. Brown and Marion Bauer in Fantasia quasi una sonata op. 18; 14, Mr. Brown and David Stanley Smith in sonata for violin and piano; 21, Mr. Brown and Cecil Burleigh, with Francis Moore at the piano, in the Ascension sonata, op. 22.

The Edgar Stillman Kelleys' Activities

Edgar Stillman Kelley and Mrs. Kelley have been guests at various musical gatherings in Greater New York this winter. Dr. Kelley holds the fellowship in composition, Western College, Oxford, O., and is perhaps best known through his musical miracle play, The Pilgrim's Progress, his New England Symphony, and his early work, written when living in San Francisco, Lady Picking Mulberries. Mrs. Kelley was for twenty-two years director of music at Western College, and both are members of the faculty of the Cincinnati Conservatory of Music.

During her sojourn in the metropolis Mrs. Kelley has had frequent conferences with Henry Woodhouse, chairman of the National Recovery Council, concerning a National Arts bill in which the Federation of Music Clubs is deeply interested. She is also chairman of a series of commemorative concerts to be given at the Barbizon-Plaza, New York, the first occurring on January 24, when the New York University Symphony Orchestra (John Warren Erb, conductor) performed; Modena Scovill, pianist, offered the MacDowell concerto in D minor, and Mrs. MacDowell was guest of honor. Finally, Mrs. Kelley has been appointed to the executive committee of the newly organized Moving Picture Foundation.

Ralph Leopold Presented in Recital by Ohio Club

CINCINNATI, O.—Ralph Leopold, pianist, was presented in recital by the Clifton Music Club on January 8. His program included pieces by Bach-Szanto, Bach-Leopold, Brahms, Arensky, Scriabin, Leschetizky and others, and two of Mr. Leopold's Wagner transcriptions—those of the Love Duet and Brangäne's Warning from Tristan and Isolde, and the Song of the Rhinemaidens from Götterdämmerung—and his transcription of the waltzes from Strauss' Der Rosenkavalier. He made remarks on the two Wagner excerpts. Spontaneous enthusiasm greeted his entire list of offerings, and he was compelled to add several encores. Following the concert a luncheon was given in Mr. Leopold's honor. R. S.

Wagner Operalogues in Brooklyn, N. Y.

Marcella Geon, pianist, in addition to her New York series on Wednesday evenings, is presenting her lecture-recitals in Brooklyn, N. Y. At the studio of Grace Conch Embler, Miss Geon will appear on Friday evenings, playing the musical motives from Wagner's opera scores, and associating them with the character or action they represent. A number of enrollments for the series have been received, many from groups planning to attend the Wagner Cycle at the Metropolitan Opera House.

Shura Cherkassky Programs Russian Novelties for New York

Shura Cherkassky, pianist, who is giving a recital at Town Hall, New York, on February 9, will include two new Russian compositions in that program by Tschemberdshi and Shostakovitch. Mr. Cherkassky is preparing for a Russian tour to take place during March and part of April.

Music Notes From Coast to Coast

AKRON, O.—Most exciting of all music news to the majority of Akron residents is the Metropolitan Opera Company's performance on January 24. Akron is directly linked with that organization when Helen Jepson makes her début in John Laurence Seymour's opera, In the Pasha's Garden. It was only a short while ago comparatively when Miss Jepson left Akron to attend Curtis Institute of Music in Philadelphia. From that time on her progress has been watched with much interest, and many of her Akron friends expect to attend her début and the premier performance of the American opera. Miss Jepson will sing opposite Lawrence Tibbett on the night of her début.

Louise Culver, pianist, came to Akron to be guest artist on a program of music given at Woman's City Club, in December. A pupil of Ernest Hutcheson, she has developed her musicianship and talent until she herself is now an assistant at the Juilliard Graduate School. Hre program was particularly appealing to the many musicians who attended her recital. She played the prelude and fugue in E minor of Mendelssohn, two numbers by Debussy and capriccio, op. 76, by Brahms. Akron has sent out many young people who are making outstanding places for themselves in eastern cities, and there is always a great deal of pride when one of them comes back for a distinguished performance at home.

The Friends of Music Society is planning its January meeting at the home of Dr. E. W. Crecraft, president of the group. John Franklin Stein, baritone, will sing the aria Eri tu from Verdi's Masked Ball. K. S. L.

DES MOINES, IA.—The Treble Clef Music Club honored Russel Wragg, composer and pianist, former Iowan and now of New York City, in the Drake Lounge on December 30.

Grace Haffner Jones presented a group of piano pupils on December 30 at the Cornelia Williams Hurlbut studio in compositions by Rachmaninoff, Liszt, Haydn, Rubinstein, Schubert, Tschaikowsky and Mendelssohn.

At the January 4 meeting of the Fortnightly Musical Club in the home of Mrs. John C. Rehmann, the program was presented by Mmes. Lawrence DeGraff, Taylor Grimes, John Wooden, David Jewett, Russell J. Pratt, Robert Colflesh and Harry Claussen.

The pupils of the piano classes of Winifred Glass held a Christmas party at Plymouth Congregational Church. Those taking part were Margaret Schropp, Katherine Hallebrands, Margaret Thompson, Marilyn Frame, Frank Warner, Edward Kimball, Frances Dailey, Rosemary Rice, Laura Ruth Lane, Marjorie Ann Meades, Merritt Dwiggins, Marilyn Fenton, Eugene Shewmaker and Margaret Young.

Jesse Seaman held a musicale in his studio on December 28, in honor of Betty Bauserman. Piano music was played by Sylvia Caplan, Evelyn Teander and Jesse Seaman.

On January 9 the music and Drama Club was entertained at the home of Mrs. Arthur Jones with Mrs. Fred G. Marshall assisting. Mrs. George W. Young, Jr., continued the study of small musical forms. Mrs. Ernest Goodsell played the piano and the Mmes. Marshall, Ash Davis and W. J. Cameron sang. Mrs. James T. Sharp, Jr., chairman, presented a one act play by Floyd Dell, with Mmes. Howard Gordon, Cameron and Maurice Miller taking part.

In the Drake Lounge pupils of Juliette Redfern and Dorothy Jane Hickok, both of Drake Conservatory of Music, were entertained at a Christmas party.

The students in piano of Mary Doran were presented in recital at the studio of Grace Clark DeGraff on January 8.

At the home of Jesse Goble Wheeler, the Dean Frank Nagle Music Club met on January 9. A business meeting was held and a program of piano selections presented by Iva Hamilton Butler, Cora Genesser Siegnor, Agnes Donahoe Flynn and Grace Foley. Grace Clark DeGraff, who recently visited with Dean Nagle at his home in Beverly Hills, Cal., was a guest. Arrangements for the day were in charge of Irene McNerney Maley, assisted by Loretta Teatum Coyle and Sara Werblosky.

Thirty-five pupils in voice, violin and piano were introduced by Susie L. Bradshaw on January 6 at the Y. W. C. A. Eloise Reed and Pearl Reed, violinists, and Mrs. H. G. Wright, accompanist, assisted.

Rose Youngerman was hostess for the George Frederick Ogden Music Club at the studio of Cornelia Williams Hurlbut on January 13. The program was in charge of Bertha Ramsay and movements from classic, romantic and modern sonatas were studied with illustrations by Oliver Scott, James Monroe, Evelyn Heessel and Miss Ramsay.

Lois Davidson, soprano, appeared on January 16 in a program of songs of picturesque lands at Hoyt Sherman Place, presented by the Des Moines Women's club.

The Paul Stoye Music Club met on January 6 at the home of Mrs. Frank P. Flynn. Among those taking part were Maxine Bell, Charlotte Parker, Mary Patterson, Haines Crosby, Mary Margaret Miller, LaVon Royer, Katherine Bishop and Marcielle Nickell. M. P. H.

EDMONTON, CAN.—Sponsored by the Edmonton Council of Jewish Women in the Telmud Torah Hall, Albert Rappoport, operatic tenor, was heard in a versatile program on December 19. Works representative of his race included Songs of the Synagogue, Kadish (Ravel), Veshoumn and Haben Jakir li (old Hebrew melody). Operatic excerpts from the pens of Lalo, Halevy and Mendelssohn together with Songs of Palestine and modern Jewish songs concluded an evening of musical worth. Henry Atack was the efficient accompanist.

Pupils of Ivy M. Stanley, A. T. C. M., with Mrs. J. Scott, violinist, as assisting artist were heard in a studio piano recital. Works by Burgmuller, Chopin, Engelmann, Fearis, Schnecker, Slater and Zimmerman were offered.

L. H. Nichols, organist, appeared in recital at Convention Hall, University of Alberta, on December 17. Christmas numbers by Bach, In Dulci Jubilo and O'Connor-Morris, Lullaby and Pastorale were heard in an effective contrast to Boellmann's Gothic Suite and Healey Willans' Epilogue.

Grieg, Chopin, Debussy, Leschetizky, Brahms, Lizst and Scott were the composers represented by pupils of Clara King, pianist. Berangue Mercier, sopano; Hubert Norbury, flutist, and Florence Bonnisteel, pianist, played two trio numbers. F. D. F.

GRAND RAPIDS, MICH.—A concert of decided merit was the third in the series given by the Grand Rapids Symphony Orchestra (Karl Wecker, conductor). Especially charming were the Three Tableaux, Kikimora, The Enchanted Lake, and Baba Yaga by Liadoff. Alexander Schuster, cellist, was the assisting artist, and he was received enthusiastically. George D. Davis, music director at Technical High School, was guest conductor for one number. Mr. Wecker is inviting all of the high school supervisors to assist in this way.

Several performances of The Messiah have been given by different choruses, the most outstanding being perhaps that by the augmented chorus of 450 voices from Calvin College directed by Seymour Swets, and supported by the symphony orchestra. The Civic Auditorium, which seats 5,000, was filled for two presentations. Soloists for the first evening were Helen Protheroe, soprano, Ada Belle Files, contralto, William Miller, tenor, and John Macdonald, bass. For the second evening they were Else Harthan Arendt, soprano, Lillian Knowles, contralto, Edwin Kemp, tenor, and Raymund Koch, bass, both groups from Chicago.

A concert was given by the faculty of the music department at Michigan State College of Lansing. The artists were Lewis Richards, pianist, Fred Patton, baritone, Alexander Schuster, cellist, Michael Press, violinist, and Leonard Falcone, euphonium soloist. A highlight was the Bach concerto for three pianos played by Mr. Richards, Ruth Mack and William Owen.

Among St. Cecilia activities was a recital arranged by Mrs. J. Duncan McDonald. Participants were Mrs. Stephen W. Collins, pianist and Olga Prange, sopranos, Mrs. Keith R. Houston, cellist, and a trio comprising Mrs. Winter H. Snow, first soprano, Mrs. B. H. Masselink, second soprano, and Mrs. William VanSteenbergen contralto. Brahms Day was planned by Mrs. Eber Irwin, the program being given by Alida Vandenberge, pianist, a trio composed of Mrs. Maurice Quick, violin, Mr. Quick, cello, and Mrs. E. W. Chapman, piano, and a quartet consisting of Katherine Jansheska Phillips, soprano, Mrs. Paul Kempter, contralto, Leo TePaske, tenor, and Eugene Phillips, bass, with Mrs. R. A. Dorman accompanying. Mrs. Masselink and Mrs. VanSteenbergen were chairmen of a program given by Margaret MacPherson, pianist, Mrs. Frank Showers, contralto, and Frank B. Goodwin, baritone, with Mrs. T. J. Ward and Carl Sennema at the piano. Miss VandenBerge talked of her attendance at the Three Choirs Festival in England. H. B. R.

HOUSTON, TEX.—Frank St. Leger, conductor of the Houston Symphony Orchestra, proved himself a master program builder when, on January 14, the orchestra gave its twenty-first program, at the City Auditorium. Beethoven's seventh symphony was the outstanding number of the evening and revealed breadth, marked rhythms, and examples of grace and lightness. The guest soloist was Lester Bremizer, from Austin, Tex. He sang two arias by Mozart: Deh vieni alla finestra, from Don Giovanni, and Non piu andrai, from The Marriage of Figaro. Mr. Bremizer's singing gave ample proof of why he is a favorite in musical circles.

There was a special reason for Houston's interest in the San Carlo Opera Company, when they visited Houston on January 15 and 16, and presented Carmen, Madam Butterfly and Il Trovatore. The title rôle of Carmen was taken by Dreda Aves, who was reared in Galveston, Tex., and who now regards Houston as home, because her mother and two brothers are living in this city. Miss Aves' Carmen received an unreserved vote of approval. She sang with ease and gave an intensely vivid interpretation of the part. It is exceedingly difficult to express adequate praise of excellent singing and stupendous acting.

The music department of the College Woman's Club, under the leadership of Mrs. A. M. Hartsfield, is not turning their backs on opera, for they have this season studied three operas: Il Trovatore, Carmen and Faust. The club has given intelligent and musical interpretation to these works under the guidance of Dorothy Bolsrall, Margaret Scullin, Anne Scullin and Mrs. Henry Connard. K. B. M.

INDIANAPOLIS, IND.—The Monte Carlo Ballet Russe was presented by the Martens Concerts in this city on December 10. It is hard to think of a better way of spending an evening than going to a theatre and renewing acquaintance with a set of colorful ballets and their brilliant exponents, or making the acquaintance of new ballets and finding new dancers in the organization. A mass of color in costumes, plus a dash of humor and vigor with expert execution presents a gorgeous spectacle of the dance.

Mischa Levitzki was presented before members of the Mannerchor on January 6. Beauty of tone and touch, with a refined musicianship, characterized his playing.

Louise Essex, cellist of this city, is scheduled for twenty-seven engagements during February and March and will end her spring concert tour with appearances in Philadelphia and New York in April as soloist with the Philadelphia Orchestra, José Iturbi conducting. H. C. G.

MIAMI, FLA. — The University of Miami Conservatory presented Evelyn Plagman Jones, pianist, and Robert Kistler, violinist, in a joint recital at Recital Hall recently.

Henriette Michelson, pianist and teacher from the Juilliard School in New York City, gave an all-Beethoven program on January 3 in Recital Hall, sponsored by the University of Miami Conservatory.

The Mana-Zucca Music Club recently presented the Judith Clayton Marionettes at Mazica Hall. Others taking part in the program were Rubye Showers Baker, Florence Cromer, Ruth Wolkowsky and Percy Long. On one of the programs of the Mana-Zucca Club William Lee, tenor, was introduced, accompanied by Annie Laurie Lee. Jane French and Mana-Zucca played Grieg's sonata in F major.

Adrienne Lowrie, soprano and teacher of voice, was heard in recital on January 7 in Recital Hall. She was assisted by Joe Tarpley, pianist and teacher.

The Miami Music Club (Grace Murray, president), presented the following artists at their recent morning program at the Miami Woman's Club: Rubye Showers Baker, soprano; Elizabeth Warner, pianist; Wilma Leach, contralto; Annie Laurie Lee and Lelia Hall in a two-piano number, and Sue Dickson, soprano. Mrs. Issac Levin gave current events on Opera Stars. Earl Barr Hanson was accompanist for the program.

The Miami Music Club, sponsoring the Civic Music Artists, will offer recitals by Dusolina Giannini, Doris Doe, Beatrice Harrison and Scionti and Andersen this season.

All of the music teachers in Miami were invited by Bertha Foster, director of the University of Miami Conservatory, to meet in Recital Hall to organize a Miami Music Teachers' Association branch of the National Association. The following officers were elected: Iva Sproules Baker, president; Joe Tarpley, vice-president; Charlene Stearns Gould, secretary, and Mrs. John Livingston, treasurer. A. F. W.

PORTLAND, ME.—Bach's Christmas Oratorio was presented at three successive Sunday afternoon concerts in City Hall, by the FERA organizations of local musicians, under the direction of William Bradley, state supervisor. The chorus was led by Allister Grant, the solo parts being sung by Ruth Wilbur, soprano, Dorothy Wilbur, contralto, William Bradley, tenor, and Howard Stevens, baritone. The chorals were delivered in impressive manner, with the assistance of the orchestra, directed by Mr. Grant. Wilfrid Tremblay was at the organ as accompanist.

A course of concerts is being sponsored by the Portland Music Teachers' Association, in charge of Alfred Brinkler. The first program opened auspiciously, presenting the favorite artist, Toscha Seidel, whose incomparable performance proved his mastery of the violin and delighted the listeners. Herbert Jaffe was the accompanist, and also presented fine piano solos. The second attraction in the series was the appearance of the pianist Dalies Frantz, who was welcomed by an enthusiastic audience, duly appreciative of his musical ability and magnetic charm.

An interesting event of recent date was the recital given by Beatrice McClellan Richards, coloratura soprano. The program was well chosen, and was delivered with fine tone

ORLANDO BARERA,
Italian violinist, gave a recital recently in Paris, and played in London on January 13. Mr. Barera has appeared as soloist with leading symphony orchestras of Europe.

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production and artistic interpretation. Italian numbers, German Lieder by Schumann, Wolf and Strauss, and an aria from Carmen, displaying the singer's flexible technic and versatility, comprised the first part of the program. The final group of English songs was appealing, and sung in inimitable style. Frances Donnell was a sympathetic accompanist. S. R.

WHITE PLAINS, N. Y.—Most of the concerts given in December were concerned with Christmas music in the churches, clubs, and at the County Centre. At the latter place the annual Christmas program sponsored by the Westchester Recreation Commission was held on December 23. Edgar Fowlston of Mt. Vernon directed the musical program. Elizabeth B. Cross was the organist.

The enthusiasm following Antonia Brico's symphony lectures before the Contemporary Club resulted in another series, which began this month, on opera and other musical forms.

The Westchester Chamber Music Society is continuing its monthly recitals at the Little Theatre.

The Workshop Little Opera Company is preparing Cadman's Shanewis, to be given in the Little Theatre the latter part of January.

On January 11 Yehudi Menhuin drew a large audience to the County Centre and held them spellbound throughout the program. Alice Johns played a group of solos on the large organ preceding the concert.

E. H.

"Synchronized" Lyric Drama Discussed Before National Opera Club

At a recent meeting of the National Opera Club of America, Inc., at the Waldorf Astoria, New York, Benjamin Adler, music-lover and Wall Street business man, addressed the assembly, announcing that performances of grand opera with prominent singers in the principal rôles would soon be given all over the country at prices no higher than movie admissions. This plan, he said, is made feasible through what he calls "synchronized opera." This provides for electrically recorded orchestra and chorus music and electrically projected scenery flashed on backdrops from lantern slides. Only the leading rôles will be filled by actual singers, and a conductor, without an orchestra, will keep the performance in order. This will, of course, eliminate great expense. Mr. Adler, his brother Clarence, concert pianist, Vladimir Shavitch, conductor, and William Thorner, vocal teacher, have formulated the plan. Mr. Shavitch is making electrical transcriptions of the orchestral scores of several standard operas. The Electrical Research Products, Inc., of New York, is in charge of the mechanical arrangements.

Emanuel List's Career

Emanuel List, basso of the Metropolitan Opera, will appear in recital on February 3 at Town Hall, New York.

Mr. List was born in Vienna, sang as a boy chorister at the famous Theater an der Wien, where The Magic Flute and Fidelio were first produced. He progressed to small rôles, then joined a male quartet, with young men his own age, and toured Germany, Austria and Russia. Later he sang alone—in England, Africa, Australia and New Zealand.

Up to this time he had had no teacher. In 1914 he was in England, when the World War began. He left for America, arriving in New York to study with the late Josiah Zuro. At this time he became a feature of the programs at the Rivoli, Rialto and Capitol theatres in New York. He continued this work until 1922, when he left for home.

Then began his opera career. Singing in an audition before Felix Weingartner, he was engaged for the Volksoper and made his début as Mephistopheles in Faust, sung in French. After one season he was engaged by the director of the Municipal Opera in Berlin, Leo Blech, to sing Sarastro in The Magic Flute. The late Max von Schillings, then director of the Staatsoper, immediately engaged him as a member of the company then appearing at the Unter den Linden. Here he stayed for ten years, and here also, he gained a reputation as Baron Ochs von Lerchenau in Strauss' Der Rosenkavalier. He was engaged for the Metropolitan after Artur Bodansky had heard him sing.

Edwin Hughes Conducting Repertoire Classes

Edwin Hughes has been engaged to conduct a series of repertoire classes for the New York Dunning Teachers' Association. The first class took place on January 20.

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WRITE FOR YEAR BOOK

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St. Louis Symphony Orchestra Presents Heifetz and Webster as Brilliant Soloists

American Pianist Plays Schumann Concerto with Pronounced Success—Eminent Violinist Rewarded by Two Overflow Audiences in Appearances under Baton of Golschmann—Hutcheson, Crooks, Bartlett and Robertson, Monte Carlo Ballet and Vienna Choir Boys in Visits

ST. LOUIS, MO.—One of the shining lights among young American artists is Beveridge Webster, who made his first appearance with the St. Louis Symphony Orchestra at the concerts of December 28 and 29. A pianist of conspicuously fine attainments, Mr. Webster chose the Schumann A minor concerto and by its performance confirmed in detail all that had been said and expected of him. He revealed himself an artist of delicate sensibilities with a well grounded musicianship and an innate feeling for the true significance of his subject. His tone is of consistent beauty, his phrasing finely curved and his technic facile and true. The general effect of his performance was such as to cause the prediction that the future will see the name Beveridge Webster on top of the list of our native pianistic virtuosi. In response to a flattering reception the young man played a Chopin étude as an encore.

Vladimir Golschmann programmed for this concert the Gluck overture to Iphigenie en Aulide, the Brahms variations on a Haydn theme, and a novelty called Vienne by a young Russian composer, Kostia Konstantinoff. The latter is a *pot-pourri* of Strauss waltz themes woven into a maze of semi-sophisticated harmonies, finally leaning dangerously near Ravel's La Valse. A little working over and the elimination of a few of the themes might make this effort more important than in its present form. The Brahms and Gluck numbers were given superb readings.

HEIFETZ A MAGNETIC SOLOIST

Jascha Heifetz acted as a magnet to draw two enormous houses to the symphony concerts the following week. Interpreting the Beethoven violin concerto with the Auer and Joachim cadenzas, the usual Heifetz perfection of tone and technic were in evidence. It was a brilliant and dazzling experience with the stamp of authority ever present and in appreciation the audiences gave this extraordinary virtuoso an ovation. He played one encore at the evening concert. The orchestral offerings on this occasion were a toccata, bourree and gigue by Scarlatti in an arrangement by Alfredo Casella, Alexandre Tansman's Triptyque, and Richard Strauss' Till Eulenspiegel. Mr. Golschmann seemed particularly inspired at these concerts, reading his scores with meticulous care and his interpretations were all masterfully conceived.

MONTE CARLO BALLET RUSSE GIVES FOUR PROGRAMS

Four magnificent performances were given by the Monte Carlo Ballet Russe in conjunction with the entire St. Louis Symphony Orchestra of ninety men, at the Municipal Opera House on January 4, 5 and 6. Three performances were originally scheduled but the demand for seats necessitated an extra matinee being added. Three ballets new to St. Louis included Union Pacific, School of the Dance and The Toy Shop, the other offerings being repetitions from last season. Brilliant choreography, colorful modernistic settings and the virile conducting of Efrem Kurtz with his large orchestra combined to make the Ballet's engagement memorable.

RICHARD CROOKS IN CIVIC CONCERT

The Civic Music League presented Richard Crooks in a song recital at the Municipal Auditorium. The large audience applauded and caused many additions to a program of arias and songs in several languages. Crooks was in fine form, singing with fluid ease, fine tone production, impeccable style, and clear diction. His capable accompanist was Frederick Schauwacker.

BARTLETT AND ROBERTSON CHARM

The Concert and Lecture Course of The Principia, having to substitute for Guiomar Novaes whose illness necessitated cancelling her tour, presented the duo-pianists Ethel Bartlett and Rae Robertson. Rare unison was noted in the performance as well as competent technical facility. Most interesting were the modern works, such as Lennox Berkley's Polka, and The Poisoned Fountain by Arnold Bax, the former being repeated later as one of the encores. Mozart, Sinding, Glière, Lecuona and Arensky were also represented on the program.

ERNEST HUTCHESON IN LOCAL DÉBUT

Much interest centered around the first local appearance of Ernest Hutcheson, who presented a piano recital at the Municipal Opera House, as the third attraction of the Condon Concert Course. A large audience expressed keen delight as it listened to a perfectly balanced program of classics played in masterly style by an authority whose technical facility was amazing, whose phrasing and shading were points at which to marvel, and yet whose demeanor at the piano suggested utmost quiet and repose. There is no sensationalism about Hutcheson and yet the public response was highly enthusiastic. He carries his message through an intellectual and technically perfect musical projection which arrests interest and attention to the subject rather than to any sort of showmanship. Eight encores were added to the printed list, these including modern bits by Goossens, Prokofieff and Benbow, all of which the artist preceded with explanatory data. The main program included the Bach-Liszt fantasy and fugue in G minor, the Beethoven E flat sonata, the Chopin B minor sonata and a group of miscellaneous works.

O. C.

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Opera Week Enlivens Musical Calendar for Atlanta Throngs

Six Works Sung by Fortune Gallo's San Carlo Forces—Madam Butterfly, Rigoletto, Carmen, Aida, Martha and Trovatore Have Colorful Performances—Resident Artists Appear

ATLANTA, GA.—The holiday season occasioned the slowing down of the quick tempo maintained by Atlanta's concert activities throughout the fall season, and special Christmas music in all of the city's churches temporarily replaced concerts by artists of renown. The New Year was given impetus, however, when the San Carlo Opera Company opened a four-day engagement at the City Auditorium, presented by the Atlanta Music Club and the Atlanta Philharmonic Society, of which organizations Mrs. Harold McKenzie and Raymond A. Kline are presidents, respectively.

SIX OPERAS PRESENTED

Six operas were presented within four days by the Fortune Gallo company with attention called to the celebration of Gallo's Silver Jubilee year, as impresario, by the attractive book in silver cover of Stories of the Operas by Mabelle S. Wall, music editor of the Atlanta Journal. Of the operas given, Puccini's Madam Butterfly led in the order of presentation and drew the largest audience of the week. The Japanese prima donna, Hizi Koyke, achieved through her sensitive characterization and singing of the title rôle, a performance that will be a memorable one with her Atlanta audience. Dimitri Onofrei's smooth, opulent, tenor voice in the rôle of Pinkerton; Stella De Mette, mezzo-soprano, as Suzuki; and Mario Valle, as an excellent Sharpless, filled leading rôles.

EXCELLENT CHARACTERIZATIONS

Among the high lights of the week's offerings was Dimitri Onofrei, who won the greatest ovation accorded any artist of the company, when, as the Duke in Verdi's Rigoletto, he stopped the show for several minutes with his singing of La Donna è Mobile. Contrary to the conductor's rule, he was allowed to repeat it. Caro Nome brought Rosalinda Morini her highest tribute and the excellent portrayal of Rigoletto by Mario Valle was given its due applause.

Dreda Aves, as Carmen, was another. The mezzo-soprano made good use of the many opportunities afforded by the meaty rôle to color her phrases with vocal opulence. The ensembles in which this opera abounds, were admirably given and the excellent direction of Carlo Peroni, conductor and musical director of the opera company for eleven years, was noteworthy in artistic results. Olga Kargau as Micaela was conspicuous for her fine presentation of the difficult rôle. Aroldo Lindi singing the part of Don Jose and Mostyn Thomas, the Welsh baritone, as Escamillo, were strong factors in the success of one of the week's most brilliant presentations.

Bianca Saroya's Aida stood out in relief against the sumptuous production of the Verdi opera by that name. Aroldo Lindi was the Rhadames and favorably augmented the impression given in Carmen as an exceedingly capable artist and actor. Mostyn Thomas gave the finest of his distinguished singing and acting as Amanasro. Dreda Aves was the Amneris and Harold Kravitt, the Ramfis. From vocal and histrionic standpoints they were well equipped for these rôles.

Flotow's Martha and Verdi's Il Trovatore were the other two operas given and presented a cast composed of some of the artists already mentioned. Ballets by the San Carlo Ballet with Lydia Arlova and Lucien Prideaux as *première danseuse* and *premier danseur*, offered divertissements throughout the series of operas given.

LOCAL MUSICIANS DRAW INTERESTED AUDIENCES

The Musical Arts Trio, which numbers Geraldine Siegler, violin; Priscilla Warren Loemker, cello; and Isabel Mowhar Bryan, piano, as members, gave a concert at Glenn Memorial Auditorium on Emory University campus on January 6, that was well attended. This ensemble which is composed of players who have had wide experience as soloists, presents the best of music with a flair for ensemble playing that has designated it as one of the best contributors to local musical culture.

The Study Program at the Atlanta Music Club, brought out a good-sized audience to hear the discussion and analysis of Brahms' fourth symphony by Caroline Dowman, pianist, who was assisted by Irene Leftwich at a second piano in presenting the music. A talk on the uses of instruments in the symphony orchestra by Enrico Leide was an interesting feature of the program which was devoted to the study of the symphony to be played by the Minneapolis Symphony Orchestra in Atlanta on January 31. Mrs. Dowman gave an informing outline of the different movements which, when illustrated, took on added meaning.

M. S. W.

Ralph Kirkpatrick to Lecture on Early Keyboard Music

Ralph Kirkpatrick, harpsichordist and clavichordist, will give a series of ten lectures on early keyboard music and its interpretation on Wednesday evenings, beginning January 30, at the New Music School and Dalcroze Institute, New York. Besides presenting a survey of the most important early keyboard literature with numerous illustrations at the harpsichord and clavichord, Mr. Kirkpatrick will apply in these lectures what he considers the only adequate method of approach to old music—through original texts and through information gained from contemporary books. According to Mr. Kirkpatrick, for most musicians this approach has been rendered difficult and often impossible by the almost universal corruption of the texts, the prevalence of false nineteenth century "traditions" of execution, and a training designed for a different type of music. Mr. Kirkpatrick feels that the fruit of his studies in this field is of as much value to string players and singers as to keyboard players.

Pierre Luboshutz Widely Active as Accompanist

Pierre Luboshutz accompanied his sister Lea Luboshutz, violinist, in her New York recital on January 25 at Carnegie Hall. Mr. Luboshutz also accompanists other violinists among them Erno Valasek and Max Pollikoff. The cellists with whom he has appeared include Raya Garbousova, and he is engaged for an extensive concert tour with Gregor Piatigorsky. Mr. Luboshutz plays for Eide Norena and Goeta Ljungberg, sopranos of the Metropolitan Opera. He will also appear under the baton of Arturo Toscanini in the Brahms cycle on February 21, 22 and 24, with the New York Philharmonic. Mr. Luboshutz has played two-piano music with his wife, Genia Luboshutz, French pianist and accompanist, who shares his work of teaching and accompanying. Genia Luboshutz also is to be heard as assisting artist in a sonata recital with Nancy Wilson, cellist, January 29.

PIERRE LUBOSHUTZ

Monte Carlo Ballet Appears in Joplin

Enthusiastic Audience, Including Visitors from Radius of 100 Miles, Attends Program of Visiting Dance Ensemble

JOPLIN, MO.—Combining beauty and imagery with brilliant action, the Ballet Russe of Monte Carlo appeared before a house packed with people from an area within a radius of over a hundred miles on January 7. Three ballets were presented to a responsive audience.

The first, Les Sylphides, with the capable orchestra under Antal Borati giving real and unobtrusive support to the dancers, brought the audience under the spell of Chopin's music of reverie. In the Union Pacific ballet, with the orchestra under direction of Efrem Kurtz, the ribaldry of crew rivalry and camp-followers' attentions was portrayed in energetic pantomime which could not disguise the true beauty of motion of the dancers. The third, Le Beau Danube, with Borati again directing the music, revived the spell created by the first ballet.

The solos of Alexandra Danilova, Tamara Toumanova, Tatiana Riabouchinska, Olga Morosova, Roman Jaskinsky, Paul Petroff and Leonide Massine in the different ballets elicited genuine and hearty applause from the audience, and the audience's approval of the entire company was expressed in a reluctance to leave after the final curtain.

The ballet was the third presentation on the All-Star Concert Series sponsored by Mrs. Jay L. Wilder.

Dr. John C. Wilcox, Chicago, gave a short talk to pupils of George Winter, voice teacher, at a reception on January 7.

H. D. R.

Goossens Leads Own Arrangement of Debussy Work

At his concerts of January 11 and 12, Eugene Goossens and his Cincinnati Symphony Orchestra gave the world première of the Dance from Debussy's Black and White, taken from the suite for two pianos which the conductor recently orchestrated. The program also contained the Bruckner sixth symphony in A, Goossens' own arrangement of the prelude to Act III and the Ascent of the Rock music from Siegfried, and John Charles Thomas in two groups of songs.

Indian Singer Engaged for Engels Opera

Needahbeh, of the Penobscot (Maine) Indian tribe, has been engaged to sing the rôle of the Medicine Man in Peter Joseph Engels' opera, Minnehaha, which opens at the Manhattan Opera House, New York, on January 29. Needahbeh received his education on the reservation, near Old Town. Realizing that the Penobscot Indians were not a part of the "Wild West" as it is known, and that, therefore, his tribe had been neglected by writers, and that their arts, customs, music and traditions would be lost, he began devoting his life to their preservation. Needahbeh's own repertoire includes tribal spirit songs and war songs, together with songs by Cadman, Lieurance, Troyer and others.

Bernard Gabriel Presents Second Sunday Musicale

Bernard Gabriel gave the second in his series of intimate Sunday evening musicales on January 20 at his New York headquarters in the Sherman Square Studios. The artists were Ana Drittel, cellist, the Liepmann Quartet, and Mr. Gabriel, pianist. The program included the Cherubini quartet, works of Bach-Busoni, Haydn and Reger for piano, and a Handel cello sonata. An informal discussion followed.

Studio Notes

LA FORGE-BERÚMEN

Elizabeth Andres, contralto, pupil of Frank La Forge of the La Forge-Berúmen Studios, New York, was heard in recital at the Hotel Towers on January 3, as guest with the Illuminati Club. Miss Andres also was soloist at a meeting of the International Benjamin Franklin Club at the Hotel Plaza, New York, on January 19. Ethelyn Watton was at the piano on both occasions. Emma Otero, coloratura soprano, another La Forge artist, sang the aria Care compagne from La Sonnambula at a lecture-recital given by Henriette Weber on January 9. Beryl Blanch accompanied.

FRANCIS ROGERS

Helen Marshall, soprano, artist-pupil of Francis Rogers of New York, has signed a three-year contract with Concert Management Arthur Judson of the Columbia Concert Corporation, for opera, concert, oratorio and radio engagements. Miss Marshall will sing the part of Marguerite in Gounod's Faust in Newark, N. J., on January 16, in a performance conducted by Robert Crawford, a former student of Mr. Rogers. Gean Greenwell, bass, is to be soloist with the Thursday Musical Club (Albert Titmarsh, director) of Schenectady, N. Y., on January 19. He also will have a rôle in the performance of Shostakovitch's opera, Lady Macbeth of Mtsensk, in Cleveland on February 2. Mr. Greenwell is another Rogers artist-student.

ESTELLE LIEBLING

Anne Jamison, soprano, who has appeared as soloist on several occasions on the Palm Olive program, was engaged as guest soloist on the Coco-Cola program over the NBC network, January 18.

Rosemarie Brancato, coloratura soprano, who has returned from a concert tour of the South, was one of the artists at the Plaza Artistic Morning, Hotel Plaza, New York on January 10. Miss Brancato appeared with Igor Stravinsky on this program.

Constance Carpenter, Fred Hoffman, Ralph Hunsecker, Gudrun Ekeland and Kathleen Edwardes are appearing in the Shubert show, Music Hath Charms.

Frances Sebel, soprano, sang the part of Hester in a scene from the opera Hester Prynne which was given at the Avery Memorial, Hartford, Conn., on December 15.

Sue Reed again appeared as soloist on the Roxy Castoria Hour on December 30 which was broadcast from Philadelphia.

Bartlett Simmons, tenor, Halene Eck, Martha Wilkins and Anne Yardley, have finished an engagement in Newark, N. J., with the Shuberts. They appeared in a restoration of The Student Prince and Bitter Sweet. All these singers are from the New York studio of Estelle Liebling.

WINIFRED PARKER

Students of Winifred Parker of New York are fulfilling engagements. Catherine Gauthier is with the Murray Trio; Fred MacMurray, baritone, with the Californians, now under contract to Paramount in Hollywood. Myrtle Miller, who gives impersonations, is featured in vaudeville. Meta Carlyle has a leading part in Keep Moving, now showing at the Night Club, Boston. Adrienne Lampel and Nikki Pettel, song and dance team, are appearing at the Mount Royal Hotel, Montreal, Can. These (with the exception of Mr. MacMurray) are professional dancers, and now singing in their acts.

ERNESTO BERÚMEN

Elizabeth Haynes and Gerald Mirate, pianists, artist-pupils of Ernesto Berúmen of New York, gave an informal musicale at the La Forge-Berúmen Studios recently, scoring pronounced success. Miss Haynes played a group of Chopin compositions with excellent technic and poetical insight, and Mr. Mirate displayed brilliance in the Handel-Brahms variations and fugue. E. B.

OSCAR SEAGLE

Students of Oscar Seagle have been fulfilling numerous engagements. Lydia Knaigevitch, who spends her summers at the Seagle Colony, gave a recital on January 9 at the New York home of Mrs. John Henry Hammond. The program consisted of Russian folk lore and folk-songs with piano illustrations. The Russian pianist and *raconteuse* was introduced by Mrs. James Roosevelt. Mme. Knaigevitch was assisted by Grand Duchess Marie in a talk on the Cossacks and their songs. Shirley Sinclair sang in costume, and Thomas Thomas and Mrs. Hammond were heard in the Arensky suite for two pianos.

Lucie Harang Delza recently returned from a concert tour of Northern Africa and has joined the group of singers under Mr. Seagle's guidance. Mlle. Delza sang in Washington during the holidays under the sponsorship of the French Embassy.

Benjamin de Loache gave a recital at Bryn Mawr Hall, Philadelphia, on January 9. Mr. de Loache and Agnes Davis, both winners of Atwater Kent awards, were married in November and have taken an apartment in New York City.

John Seagle was heard on the Palm Olive hour in the operetta, Lady Be Good. Mr. Seagle sang the male lead opposite Jane Froman. The Cavaliers, of which he is a member, are now singing on the Beatrice Lillie hour, in addition to their other broadcasts.

Dorothy Orton is singing important rôles in the National Music League's production of Hänsel and Gretel. On December 14 Miss Orton was the vocal soloist in one of the series of Musical Adventures sponsored by the French Institute of Art.

Elsa Zimmerman and Elizabeth Newburger were engaged for several weeks to sing at the Radio City Music Hall.

Sam Selman and James Randolph, members of the Suwanee Singers on the Kate Smith broadcast, have been making records with Jolly Colburn's Orchestra. They are making "shorts" for Warner Bros., and have sung a number of times with Goldkette's Orchestra.

Janet Ayres has been singing for some time with Fred Waring's Pennsylvanians and has been given a permanent place on their broadcast.

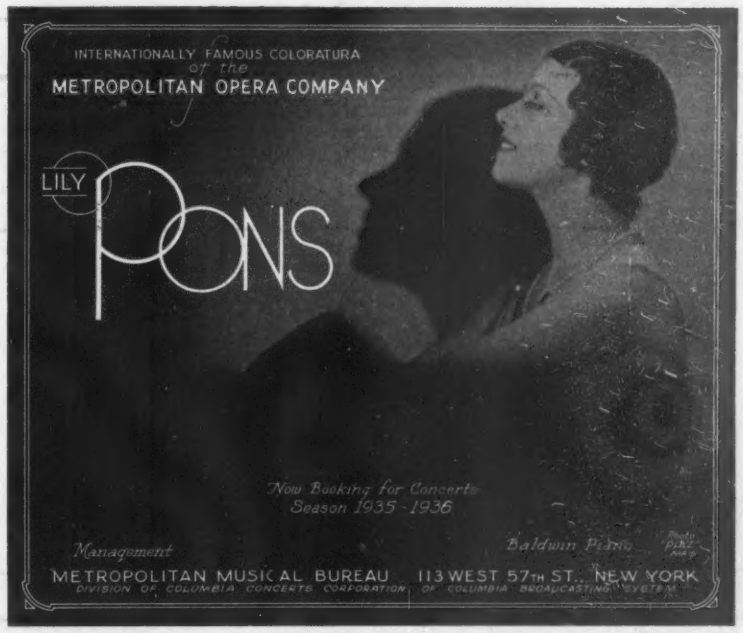
NORMAN JOLLIFFE

Artist-pupils of Norman Jolliffe of New York were actively engaged during the holiday season. Fred Gummick, tenor soloist and director of the Methodist Episcopal Church of Roselle Park, N. J., sang The Messiah during Christmas week with the Elizabeth, N. J., Messiah Chorus and at the Rutherford Baptist Church. On December 29 he was soloist at a sacred concert at the Sacred Heart Church in Elizabeth. He fulfills a return engagement with the Women's Choral Club of Cranford, N. J., early in February.

Marie Andrews, soloist at the Central Presbyterian Church in Summit, N. J., sang the soprano rôle in a stage production of Honeymoon Inn at Kearney, N. J., on December 9 and 10, and recently gave a program for the American Legion at Hasbrouck Heights and for the Rotarians in Summit.

Marian Adam, contralto soloist at the Church of the Redeemer in Newark, N. J., appeared during December in a recital program for the Orange Women's Club, for the Newark Shriners and was guest soloist at the Westminster Church in Elizabeth.

Paul Kirchartz began his duties as tenor soloist at the Central Presbyterian Church in Summit the first Sunday in December.



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Midseason Concert Week in Chicago Is Rich in Varied Presentations

(Continued from page 7)

three of the orchestra's most loyal and staunch supporters.

Miss Sundstrom's reading of the Strauss tone poem was indeed an achievement and the orchestra responded to her most minute demand. The audience, demonstrative at the close of the Mozart symphony, was roused to a high pitch of enthusiasm after the Strauss opus. After taking several solo bows, Miss Sundstrom signalled the orchestra to stand and share the ovation with her.

The soloist, Ralph Dobbs, a pianist of attainment, was not happy in his choice of vehicle, as the Dohnanyi E minor concerto does not bring out the pianistic qualities noticed in past performances. Mr. Dobbs' technic is impeccable, but his reading of the Dohnanyi concerto was austere and his tone somewhat hard, yet his delivery met with the approval of the listeners who fêted him buoyantly at its conclusion.

Chicago String Quartet

The Chicago String Quartet was reënforced at its second concert of the season, in the Chicago Woman's Club Theatre, on January 13, by Walter H. Steindel, pianist, who assisted in the interpretation of the Brahms quartet for piano, violin, viola and cello. The personnel of the quartet is made up of Herman Felber, Jr., and Abram Hochstein, violins, Otto Jelincek, viola, and Theodore Du Moulin, cello. Throughout the musical season they present monthly programs that are of uncommon interest and always bring to light some new chamber music worthy of a hearing. At the concert under review the other numbers were the Gustav Lazarus trio in E minor and the lovely Suite Antique for two violins by Albert Stoessel.

Bernice Higgins Makes Début

Bernice Higgins's début recital under the management of Bertha Ott, at the Chicago Woman's Club Theatre on January 11, brought another Richard B. DeYoung pupil. The newcomer's charming manner and fine stage presence endeared her to the audience before she had uttered a single tone. She opened her program with the Voi che sapete aria from Mozart's Le Nozze di Figaro. That Miss Higgins has been well taught in the Mozartean tradition was revealed. Even though she deviated from true pitch, she scored through the loveliness of her tone, good phrasing and diction. Throughout her well chosen program the same qualities and faults were apparent and as the singer seems to be a good musician she will, no doubt, correct her offences and by so doing should create a place for herself among Chicago coloratura sopranos.

Lakeview Musical Society

Under the auspices of the Lake View Musical Society, a concert was given in the Crystal Ballroom of the Blackstone Hotel on January 14. Charles Baron, Barbara Balke and Andreina Materassi Barton furnished the program. Mr. Baron sang the Vision Fugitive aria from Massenet's Hérodiade with pleasing voice, but in it as well as in his German group his phrasing was incorrect and he sang unmercifully off pitch. He had the able support of Dr. Frank Waller, one of Chicago's foremost accompanists. Miss Balke, heard in the Marcello-Moffat sonata in G major, is a cellist above the amateur class. Her tone is pure and voluminous, her technic good and her interpretation praiseworthy.

The redeeming feature of the concert was Mrs. Barton, who plays Scarlatti as well as she does Chopin, but it was in numbers by Strauss, Stravinsky and Castelnuovo-Tedesco that she disclosed the talent and technic expected only from well-known professionals. We are told that Mrs. Barton returned to this country from Italy, where she was a pupil of the late Ernesto Consolo; that she studied spasmodically with Sergei Tarnowsky, but that she has not given much time to the piano since her marriage five years ago. This is regrettable, as Mrs. Barton is one of the most gifted among our resident pianists. Her success left no doubt that the members of the Lake View Musical Society shared this opinion.

Piano Duo at Kimball Hall

Pearl Appel and Ruth Alexander gave a recital of music for two pianos for the benefit of the Allen Spencer Music Club at Kimball Hall on January 14. Heard in the Saint-Saëns Variations on a Beethoven Theme, these young ladies disclosed ensemble playing of the first order. It is pleasurable in these days when so many pianists pound the piano to discover two young artists who have a delicacy of touch, added to splendid interpretation. They were rewarded by prolonged plaudits.

Chicago Chamber Music Committee Series Opens

The Chicago Chamber of Music Committee again started its series of ensemble concerts with a program by the Mischakoff String Quartet in Orchestra Hall foyer on January 15. Quartets by Mozart and Tschaikowsky and three pieces for string quartet by Stravinsky comprised the concert. The Stravinsky compositions are probably the shortest numbers ever written for string quartet. They were composed in 1915 when the distinguished Russian composer was bent on discovering new dissonances and to accomplish this set down cacophonies in different keys. This sort of thing might have shocked the ears of music lovers a decade ago, but nowadays we hear so much noise instead of agreeable music that we have become accustomed to the most extravagant discordance. The Stravinsky pieces were received with approval by an audience that jammed the foyer to its last seat. Stravinsky, who was the guest of honor, was urged to the stage by Mr. Mischakoff to share the applause. The Mischakoff String Quartet gives the impression of being one of the foremost organizations of its kind in the country, even though its reputation is as yet only local.

Joseph Brinkman in Piano Recital

Joseph Brinkman, formerly of Chicago and now of the piano faculty of the University of Michigan school of music, was heard in his first recital since he left this city, at Kimball Hall, on January 16, under the direction of Bertha Ott. A large and demonstrative audience which included many resident pianists listened to his program, which comprised the Franck prelude, choral and fugue, Ravel's Miroirs, the C sharp minor nocturne and C sharp minor scherzo of Chopin and the B flat major sonata of Beethoven. Brinkman, an intellectual pianist, is also a serious musician whose preponderant thought is in following the wishes of the composer, yet whose interpretations reflect individuality. His technic is usually excellent, although sometimes he struck wrong notes in the Franck number, with which the program began.

High School Choral Competition

The tenth annual competition of the senior high school choral groups took place at Orchestra Hall on January 16. The youngsters from Chicago's high schools have been well trained and losers as well as winners deserve only words of commendation for their fine singing. Dr. Russell V. Morgan, of Cleveland, O., who was the judge, gave first place in the boys' glee clubs of less than fifty to Marshall High, which is directed by Mary E. Ballard. The girls' clubs of less than fifty in number came from Calumet, Englewood and Farragut, and Englewood, directed by Hazel P. Steinfeld, won first place. In the boys' glee clubs of less than 300 the Lane High Chorus (Joseph Taylor director), outsang the Lakeview. In the girls' glee clubs of that size, Flower, directed by Lydia F. Cleaver, won over Lakeview, but Marshall, directed by Edith M. Wines, tied for first place. Among the mixed choruses of less than 100 voices, Lakeview (Dora J. Smith director) won against Englewood and Senn. In the mixed chorus group of less than 300, Roosevelt (Erhardt Bergstrasser, director) was victorious over Senn. During the concert Dr. William J. Bogan, superintendent of schools, made some salient remarks which were much enjoyed by an audience that had braved intemperate weather to root for the various schools.

In the series of four dance programs given under the management of Grace Denton for the benefit of the Musicians' Relief Fund of the Bohemians of Chicago, Doris Humphrey, Charles Weidman and their dance group gave the third recital at the Auditorium Theatre, on January 18. These newcomers are interpreters of modern American rhythm and their entire program was a demonstration of rhythmic motion.

Elsa Hottinger in Demand

Elsa Hottinger, contralto of the San Carlo and Chicago opera companies, has fulfilled many engagements recently. She furnished a program for the Ideal Woman's Club, January 3; sang at the opening meeting of the Junior Friends of Art, January 6; the following day she appeared at the Columbia Damen Club, and on January 8, gave a recital for the Women Druggists Club of the Chicago Retail Druggists Association. Besides concert and opera Miss Hottinger also sings over the radio. She recently broadcast on a chain program for the National Farm and Home hour over NBC.

Free Organ Recital Series at Orchestra Hall

The plan to give a series of free organ recitals, which the late Horace Oakley of the Orchestral Association conceived some years ago, is to be carried out through the coöperation of the Orchestral Association and the American Guild of Organists. The recitals are to be given at Orchestra Hall every Monday afternoon beginning February 4. The first program will be played by Porter Heaps, of the New England Congregational Church. Other organists to appear during the first few weeks are Edwin Stanley Seder, president of the National Association of Organists; Tina Mae Haines of St. James Methodist Church; Leo Sowerby of St. James Episcopal Church and Walter P. Zimmermann, of the Chicago Symphony Orchestra.

Viola Cole-Audet Assistant Appears

Evelyn McConchie-Koch, pianist, was heard in recital at the First M. E. Church at Salina, Kan., on January 3, in which she had the assistance of Frances Stanley, violinist and Elizabeth Cannon, contralto. Mrs. Koch, who studied with Mme. Cole-Audet and is now her assistant teacher at the Chicago Musical College, played numbers by Vincent D'Indy, Viola Cole-Audet, Isidore Philipp, Rimsky-Korsakoff, Edward Collins, Ernst Toch, Blanchet, Moszkowski and Liszt.

Chase Baromeo Tours Texas

Following his appearances in the Chicago Symphony Orchestra's performances of Bach's Mass in B minor, Chase Baromeo fulfilled several important engagements in Texas. He passed through Chicago on January 17 on his way back to New York, where other concerts await him.

American Conservatory Notes

The American Conservatory Symphony Orchestra, under the direction of Herbert Butler, will be heard in a concert at the Medinah Michigan Club on February 24. Catherine Saurer Smith, student of Allen Spencer; Kate Alice Merrell, violinist, of Scott Willets, and Lola Borchers, of Theodore Harrison, will be the assisting soloists on this program.

John Duckwall, pupil of Frank Van Dusen, has been engaged as organist at the Irving Park Presbyterian Cruhch.

Mary Cook, soprano, and Paul Nettinga, tenor, of Karleton Hackett, with Lela Hamner, pianist and accompanist, were presented in recital before the Clyde Woman's Club, Berwyn, Ill., January 22.

Esther Goodwin, contralto, and Fern Weaver, pianist, were presented in a recital before the Glen Ellyn Woman's club on January 14.

Dorothy Foster, student of Mr. Wanieck was awarded first place in the Phi Beta, Gamma chapter, scholarship contest held on January 15. Miss Foster will continue her studies with Mr. Wanieck.

Lloyd Loar, president of Acousti-Lectric, Inc., and of Vivi-Tone Company, is giving a series of lectures on Physics of Music at the conservatory on Friday evenings during the second semester.

Richard Schrieber, baritone, student of Theodore Harrison, is appearing in a number of recitals in Wisconsin and Illinois with Leone Kruse, soprano, formerly with Karleton Hackett and a member of the Chicago Opera Company. Lela Hamner is the accompanist for these recitals.

Mae Sheppard Saunders Represents Sigma Alpha Iota at Convention

Mae Sheppard Saunders, national vice-president of Sigma Alpha Iota, represented the fraternity at the joint meeting of the Music Teachers' National Association, National Association of the Schools of Music and the Wisconsin Music Teachers' Association in Milwaukee, Wis., December 26 to 29.

MAE SHEPPARD SAUNDERS

Sigma Epsilon chapter, located at the Wisconsin Conservatory of Music, conducted a registration desk for Sigma Alpha Iota members, and a country-wide registration was recorded.

The Sigma Alpha Iota luncheon on December 27 was attended by nearly 100 members. Martha Quast, president of Sigma Epsilon chapter, presided as toastmistress. In her address of welcome, Mrs. Saunders stressed the present activities of the fraternity and those of the future, to be advanced at the national convention to be held in Denver, Colo., August 25 to 27.

Piano students of Olga Kuechler, violin pupils of Walter Aschenbrenner and organists of Edward Eigenschenk were heard in recital at Kimball Hall on January 19.

Chicago Musical College Activities

Dorothy Crost and Berenice Jacobson gave a two-piano recital before the Temple Sisterhood of K. A. M. Temple, January 8.

Stanley Morner, tenor, artist with Victor Chesnais, will be soloist with the Minneapolis Symphony Orchestra, Eugene Ormandy conducting, on the Grunow Hour, February 20. Dolores D'azevido, coloratura soprano, also from Mr. Chesnais' studio, is here from Trinidad preparing for a recital tour of the West Indies in May.

Marion Jaffray and Ellen Hougensen, from the studio of Rudolph Ganz, gave a two-piano recital at the Three Arts Club, January 13. Miss Jaffray will give a recital for the Chicago Woman's Musical Club, February 7.

Leon Sametini played a program of violin solos for The Bohemians at their meeting of January 9.

Marjorie Gillam, soprano and assistant to Nelli Gardini, sang at the Inaugural Ball of the Governor of Iowa, January 17.

Hilda Ohlin, soprano, artist student of Graham Reed appeared as soloist with the Joliet Symphony Orchestra, conducted by Ralph Cissne, January 23.

Ruth Walmsley Knoant, from the studio of Rudolph Ganz, was one of the soloists appearing on the Chicago Artists Association program at Curtis Hall, January 15.

René Devries.

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Harold L. Butler, Dean of College of Fine Arts at Syracuse University, in Lecture before M. T. N. A. Convention, Outlines Course of Instruction for Vocal Pedagogues

Harold L. Butler, dean of the College of Fine Arts, Syracuse (N. Y.) University, was a featured speaker at the recent Music Teachers' National Association convention in Milwaukee, Wis. His subject was What the Young Voice Teacher Knows. He said in part:

"John Jones, a baritone, entered one of the schools of the National Association of Schools of Music in September, 1930, graduated in June, 1934, was engaged as teacher of voice in a small college and began to teach voice in September of this year. This paper has to do with what he or any other voice student with equally good training knows or does not know about voice teaching, and with the training which may or may not have fitted him to take up his job as a voice teacher and make a success of it.

"During the four years in the music school he received voice training from a capable and experienced voice teacher, studied harmony, counterpoint, form and analysis, history of music, sight reading, ear training, English, German, French and Italian. He sang two years in a chorus, two years in a church quartet, was a member of the men's glee club and studied piano sufficiently to enable him to play accompaniments to vocalises and simple songs. As singers go, he is a good musician. He has an adequate repertoire of songs and airs suited to his voice, and during his four years he sang successfully a number of times in private and public recitals and at various outside musical and social affairs.

"His own repertoire consists of from fifty to sixty songs and airs from Italian, German, French, English and American schools, plus a number of more ordinary songs and sacred songs.

"During the four years he regularly attended private, public and faculty recitals and heard about ten concerts each year by noted singers, pianists and violinists. Occasionally he heard concerts given by orchestras and string quartets, and programs over the radio. Shortly before graduation he sang a senior recital of twelve songs and airs at which he demonstrated that he has a well-trained baritone voice of good quality, adequate range and ample power. He is naturally musical, has good diction, and he can fairly well interpret his songs to his audience. In short, he is a student of whom any school in the association might well be proud.

Acquiring Practical Experience

"Upon taking up his work as a voice teacher he found that he was expected to give two voice lessons each week to seven sopranos, two mezzo-sopranos, three altos, four tenors, five baritones and two basses. In talking with the director of the department he learned that he would be expected to place correctly the voices entrusted to him, develop them in range, power and flexibility, teach them the style of singing demanded of the various types of voices and give each student an adequate repertoire of songs and airs.

"When he began to teach he found that he had an exceedingly small knowledge of any voices excepting the bass and baritone. He tried hard to remember what singing he had heard by sopranos, mezzo-sopranos, altos and tenors. His memory was somewhat hazy and what he could remember he had great difficulty in applying to the voices he was trying to train. He had no idea whatever of how to develop these voices, what exercises and vocalises to use, or how to get the quality of tone expected of voices so unlike his own. When it came to the required repertoire he found that while he had heard a great deal of singing while in school, he actually knew few songs or airs written for the alto, soprano or tenor voices. He also found that he knew little of the individual style of singing required of the varying types of voices. At first he used the same songs he himself had learned in school, using higher keys for higher voices and lower keys for lower voices. He found that while some of these songs sounded fairly well, some were entirely unsuited to voices other than the baritone. However, he was in earnest and wanted to be successful, so he bought books of songs, and read everything on song literature in the school library. (He also wondered why some of these things had not been taught him during his four years of study). When he came to read on songs suitable for the different types of voices he found that while he had studied Come raggio di sol he knew nothing of Amarilli, Se tu m'ami, Voi che sapete, and Deh vieni; that while he knew The Wanderer he did not know Schubert's Ave Maria, Du bist die Ruh, Wohin, Gretchen am Spinnrade, or Ungeduld; he had sung Schumann's Two Grenadiers but was unacquainted with Widmung, the songs in the Frauen Lieben and Leben cycle, and Der Nussbaum; he had sung Handel's Honor and Arms, and Where'er You Walk, but did not know O Sleep, Why Dost Thou Leave Me, Rejoice Greatly, Total Eclipse, or Thou That Tellest Good Tidings to Zion. I could go on for an hour giving the names of well-known songs and airs of which his knowledge was hazy. But it is entirely unnecessary. You can all see that this young man had to learn to teach by teaching, that he was bound to make many mistakes, some of them serious ones, and all interfering sadly with the work he was engaged to do. The students suffered from his lack of knowledge, and although no great harm was done to the voices, much time was lost. He was so fearful of really injuring the voices entrusted to him that a great deal of his teaching was absolutely negative.

"Then he realized that he could get some of the information regarding voices and styles of singing from records of good artists. But when he went to the record library of the school he found that most of the recordings were those of symphonies and other orchestral numbers, and that most of the voice records were those of operatic airs which were entirely too difficult for any young student to attempt.

"The question is, Could this young man while in school have been taught something specific regarding voice production, resonance, and diction? Could he have been given a fairly good repertoire of standard song literature written for voices other than his own?

Lectures at Columbia University

"About ten years ago Prof. Peter Dykema asked me to go to Columbia for the summer session and give thirty lectures on How to Teach Singing and thirty lectures on Standard Song Literature. I accepted and worked all winter preparing the mimeographed notes for these lectures, and in making them intelligible to college students.

"The lectures on How to Teach Singing were limited strictly to breathing, vibration, resonance and diction; no attention whatever being given to interpretation and style. Twenty periods were given to the lectures and ten periods to voice clinics in which a large number of singers, untrained, partially trained and well trained, were heard. The twenty lectures were designed to give the students the correct elementary principles concerning breathing, vibration, resonance and diction, and to give him a number of remedial exercises for voices badly produced. The ten clinics gave the student an opportunity to diagnose faults in the singers heard and to prescribe the proper exercises as a remedy. The success of the student in the course depended almost entirely upon his success in the ten clinics. In ten clinics forty or fifty singers can be heard. Records of particularly well produced voices can be used as examples of good singing. Records of operatic or highly emotional or dramatic singing should not be used for this purpose. Records of lyric singing are much to be preferred. These records can be used in the lectures on vibration, resonance and diction, as well as in the clinics. Collateral reading is valuable. But hearing well produced tone by voices of all kinds is much more valuable. Most valuable is the opportunity to criticize the singers heard, to prescribe remedial exercises and then to have the criticisms and prescriptions checked by an experienced instructor.

Tracing History of Song Literature

"The course in Standard Song Literature is designed to make the student well acquainted with a number of songs he could not hope to study as a private voice student —songs that no one student could sing because they are written for so many different kinds of voices. In each of these thirty lectures about one-sixth of the time was given to comments by the instructor, one-sixth to discussion and four-sixths to hearing the songs. At Syracuse the course consists of sixty lectures in the winter session and thirty lectures in the summer session. In the winter session the class studies from 120 to 130 songs and in the summer session from sixty to sixty-five songs. To make the cost to the students as small as possible I use the four volumes of Song Classics for soprano, alto, tenor, and bass, as these four volumes contain a very large number of the best songs of the classic and romantic schools and a smaller number of the early modern school. Students who do not have Schubert and Schumann song albums must borrow or buy them. I have copies of the Modern French, German, English, and American songs and these are used by the students. However, relatively few songs of the latter two schools are used, as I believe that it is better for the student to learn well the songs of the classic, romantic and early modern schools. Then I hope that his own desires and curiosity will induce him later to study the more modern songs.

Use of Musical Recordings

"As illustrations for the lectures the songs are sung whenever singers can be found who can sing them well and with good interpretation. Needless to say records are used for most of the songs. All songs are sung at least twice, most of them three times and some four or five times. All depends on the importance and the difficulty of the song. We have at Syracuse a library of about 300 records of songs. These records are chosen from the catalogues of all American recording companies and from a large number of European companies. Of many songs we have two records, of quite a number three records, and of a few of the great songs as many as four or five records. It is very interesting to compare the singing of Schubert's Erlkönig as sung by Schumann-Heink, Gadski and Braslau; or the singing of Schumann's Two Grenadiers by Henschel, Schlusnus and Werrenrath. This course not only serves to give the student a much larger repertoire than he would ever get in any other way, but, if the records are well chosen, he gains many valuable ideas as to what constitutes good interpretation and good tone production. During the past ten years approximately 600 students have taken one or the other of these courses and a goodly number have taken both courses. I have received many letters from voice teachers, choral directors, music supervisors and singers telling me of the greater success they have had in their work and generously attributing some of their improvement to these courses.

"I earnestly hope that some other schools will institute similar courses with a view to making better musicians of their voice students and helping them to start their work successfully if they should be so fortunate as to secure a teaching position."

Naumburg Foundation to Hold Eleventh Audition Series

The Walter W. Naumburg Musical Foundation announces its eleventh annual series of auditions for pianists, violinists, cellists and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Those artists who, in the opinion of the judges, reveal outstanding talent in the auditions will be awarded New York début recitals during the season 1935-36. All expenses directly connected with the recitals will be paid by the foundation. An innovation this year is the announcement that the foundation may, at the discretion of the directors, award to future prize winners an additional recital to be given in a subsequent year in Chicago, Boston or Philadelphia, this award being made only on the ground of unusual success in the New York début and proof of continued musical growth. Candidates must not be over thirty years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing. The Naumburg Musical Foundation was established ten years ago in memory of Elkan Naumburg.

The preliminary auditions will be conducted by the National Music League during March. Coöperating in these preliminary auditions is an advisory committee composed of Ernest Hutcheson, chairman; Francis Rogers, Willem Willeke and Harold V. Milligan.

The final audition committee of the Naumburg Foundation this year will include Walter Spalding, Harvard University, chairman; Wallace Goodrich, dean of the New England Conservatory; Bruce Simonds, Yale University; Adolfo Betti, formerly of the Flonzaley Quartet, and Edward Johnson of the Metropolitan Opera. Among the judges who have served on the final Naumburg committee in past seasons are the following: Alexander Lambert, Harold Bauer, Leopold Godowsky, Efrem Zimbalist, Mischa Elman, Benno Moiseiwitsch, Mme. Olga Samaroff-Stokowski, Felix Salmond, Kurt Schindler, Willem Willeke, Carl Friedberg, Lea Luboschutz, T. Tertius Noble, Alma Gluck, Paul Kochanski, Josef Lhevinne, W. J. Henderson, Adamo Didur and Lawrence Tibbett.

Application blanks may be secured at the office of the National Music League, Steinway Building, 113 West Fifty-seventh Street, New York City. All applications must be filed not later than March 2. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

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Florence Plans International Program For Second May Festival Series

(*Continued from page 5*)

Saint Sebastien in French at La Scala, to be sure, but that is not opera; while the Russian Opéra of Paris, which did Kitej at La Scala, last season, sang it in Italian, according to the inveterate local practice.

Cultured Italian circles are hailing with delight the abolition of this rigid rule, and are rejoicing that, through the Duce's efforts, international artistic and intellectual barriers are being broken down. Rich benefits, especially for those unable to travel frequently abroad, are anticipated from the opportunity not only to hear foreign opera and concert classics in their original tongues, but according to the best interpretative traditions of the respective countries. These performances must serve as a cultural stimulus, a criterion of comparison, and often, it is to be hoped, as correctives.

Paris and Vienna Opera Novelties

The chief novelty, in this phase of the program, is the engagement of the Paris Opéra to stage two performances of Castor and Pollux by Rameau, and an evening of modern ballets by its troupe of dancers. Philippe Gaubert will conduct. The cast is to comprise Germaine Lubin, Yvonne Gall, Milly Morère, and Miguel Villabella. Among the leading dancers from Paris will be Lorcia Bos and Serge Peretti.

Another important foreign guest will be the Vienna State Opera whose Venetian visit was so keenly relished. They are to bring to Florence the unabridged German version of Elopement from the Seraglio by Mozart, Bruno Walter conducting; the cast including Margaret Perras (Costanza) Lotte Schoene (Blondine) Karl Kullmann (Belmonte) Otto Fleischer (Pedrillo) Berhold Sterneck (Osmin) and Muzzarelli (Pasha). Prof Oscar Strand will do the sets and costumes, while the stage direction falls to Dr. Herbert Graf. This work will be mounted in the more intimate Teatro della Pergola.

Outdoor Theatricals to Be Attempted

Another new departure for Florence is an enterprise in outdoor theatricals of special interest in subject and background. Rino Alessi, a promising young Italian dramatist, has written a play for the festival, entitled Savonarola, or The Life of the Martyr, and it will be performed in no less an illustrious setting than the Piazza della Signoria itself, before the Palazzo Vecchio and the Loggia dei Lanzi; in other words, on the exact spot where Fra Gerolamo was burned at the stake.

Respighi was to have written *musica di scena* for this piece but other engagements have prevented, and the job has been given to Castelnuovo-Tedesco. It should be explained however that the term "incidental music" is here a misnomer since the music will not be merely an accessory in the play but really a necessary complement to the dramatic action. It is known in fact that Savonarola cherished a profound passion for music and had his own *lauds* and those of Girolamo Benivieni sung by the boys of his flock. Himself a poet he desired to see the secular songs of Lorenzo il Magnifico replaced by hymns and spirituals.

The French producer Jacques Copeau has again been invited to Florence, this time to direct the mounting of Savonarola. His singularly artistic staging (at the first May) of the fourteenth-century mystery play, La Sacra Rappresentazione di Santa Uliva, with Pizzetti's music, in the cloister of Santa Croce, is still a lively memory. Alexander Moissi will probably have the title rôle in Savonarola, Pagnani the sole female part.

Germany Represented by Proxy

In view of recent happenings in Germany, the part of that country in the Festival is still uncertain, although a production of Alceste by Gluck, in Italian, and with Italian interpreters, is assured.

Max Reinhardt, whose staging of A Midsummer Night's Dream made a sensation at the first May, will mount this work in the same suggestive outdoor frame of the Boboli Gardens. Vittorio Gui will conduct the Florentine Orchestra and Chorus, with Anna Helm Sbisa and Ezio Pinza (or Pasero) in the cast.

Italy Conspicuous

Italy itself will naturally figure most conspicuously in the festival. From the creative standpoint, interest centers in the world première of Pizzetti's new three-act opera, Orseolo, set ot his own libretto on a seventeenth-century Venetian subject. Has the Parman composer's recent *volta-faccia* in the symphonic and chamber fields been confirmed in a new code of theatrical æsthetics, is a question to which the Florentine May should bring an answer. Tancredi Pasero will sing the title rôle, Felice Carena, of the Royal Italian Academy, will do the sets, and Serafin will conduct.

Neither will Italy's operatic nineteenth century be neglected, for there is to be a restoration of (stage direction Karl Ebert) Moses by Rossini, under Gui, and the Bellini centenary is to be commemorated with Norma under Serafin and Ballo in Maschera, Lauri Volpi singing Riccardo. The scenery for these three works will be by modern Italian artists—Felice Carena, for Norma. Those for the other two are not yet announced, but will probably be chosen from the Aschieri-Cito-Oppo group now in favor in Rome.

Causes National Stir

The question of stage directors and decorators has aroused considerable talk and polemics in the Italian press, and many get into print with the query whether Italy is really so lacking in first-class modern *registi* as to necessitate calling a Reinhardt, a Copeau, or an Ebert every time a superlative mounting is undertaken in the Peninsula. Fits of chauvinism crop out frequently, but little heed is paid to them, for the simple reason that Italy has not yet developed a director able to sustain comparison with these three magicians of the stage. As regards decoration, Italian taste is also predominantly conservative, not to say out of date, and the efforts of her young group of *scenografi* are meeting with opposition—witness the scandalous scenes provoked at the first May by the daring settings of De Chirico for the Puritans.

An evening of modern Italian chamber opera (works not specified) will afford the defenders of this initiative—Lualdi, Veretti, Casavola and other native moderns—another opportunity to show what they can do. Their idea is suffering a weak market after the utter collapse of Rieti's and Krenek's efforts at the last Venice festival, and Salvini and Bragaglia, Italy's best *registi*, will here have their opportunity.

Fine Music Promised

Symphonic and choral music will also be given large place at Florence. Besides a contemporary program, there will be classic performances. The interpretative nucleus for these concerts, as well as for the Italian operas and Alceste, is formed by the Permanent Florentine Orchestra by unanimous verdict of eminent foreign conductors, one of the best in Italy.

For its resident chorus, the Teatro Comunale is making a determined effort to eliminate what has been one of its serious deficiencies. What was needed was a permanent organization, with the requisite resources to develop and maintain a high-grade choral unit. Florence has now provided for this lack, and its recently formed Coro Stabile, amply financed with attached academy, will provide permanent employment for 120 choristers ten months in the year. The Serafin shake-up at the Royal Opera released the second-best master in Italy: Andrea Morosini. There is also a good local ballet corps in process of development; it will figure prominently in the festival's opera productions.

Mozart Featured

A leading feature of the May's concert offerings will be a Mozart Week, from May 18 to 23, and grouped around the Staatsoper performances of The Elopement. Bruno Walter will conduct the Mozart Requiem and Ferdinanto Previtali, Florence's young assistant resident conductor, will do three Salzburg Serenades in the courtyard of the Palazzo Pitti. A performance by Herr Walter of the D minor piano concerto and of the Kleine Nachtmusik, in the sumptuous Sala dei Duecento of Palazzo Vecchio, will complete the Mozart cycle.

Another large symphonic-choral offering is to be Haydn's Four Seasons, under Gui. Last but not least, there will be the full series of the six Brandenburg concerti, under the direction of Adolf Busch, these latter to be given in the magnificent Sala Bianca of Palazzo Pitti. Other activities of the festival include the Second International Music Convention, probably a tour to some neighboring point of interest, a reception, and an official inauguration at which the blind orator Carlo Delcroix, will speak. As chief artisan and galvanizer of the first Musical May and honorary president of the coming festival, his message will be eminently fitting.

The full program, in chronological order, follows:

April 24, 5 p.m.—Palazzo Vecchio: Inaugural ceremony.
April 24, 9 p.m.—Teatro Comunale: Moses (Rossini).
April 25, 9 p.m.—Teatro della Pergola: The Seasons (Haydn).
April 27, 9 p.m.—Teatro Comunale: Castor et Pollux (Rameau).
April 28, 3.30 p.m.—Teatro Comunale: Moses.
April 29, 5 p.m.—Palazzo Riccardi: Inauguration of Music Congress.
April 29, 9 p.m.—Teatro della Pergola: Modern ballets, by Paris Opera Ballet.
April 30, 9 p.m.—Teatro Comunale: Castor et Pollux (Rameau).
May 2, 9 p.m.—Teatro della Pergola: Symphony concert, contemporary music.
May 4, 9 p.m.—Teatro Comunale: Orseolo (Pizzetti).
May 5, 9 p.m.—Teatro Comunale: Moses (Rossini).
May 7, 9 p.m.—Sala Bianca: Brandenburg concerti Nos. 1, 2, and 3.
May 8, 9 p.m.—Sala Bianca: Brandenburg concerti, Nos. 4, 5 and 6.
May 9, 9 p.m.—Teatro Comunale: Orseolo (Pizzetti).
May 11, 9 p.m.—Teatro Comunale: Ninth Symphony (Berlin Philharmonic and Kittel Chorus).
May 12, 9 p.m.—Teatro Comunale: Masked Ball (Verdi).
May 14, 9 p.m.—Santa Maria Novella: St. Matthew Passion (Kittel Chorus).
May 15, 9 p.m.—Teatro Comunale: Orseolo (Pizzetti).
May 16, 9 p.m.—Teatro Comunale: Masked Ball (Verdi).
May 18, 9 p.m.—Teatro della Pergola: Elopement from the Serail (Mozart).
May 19, 3.30 p.m.—Teatro Comunale: Masked Ball (Verdi).
May 20, 9 p.m.—Palazzo Pitti Courtyard: Serenades (Mozart).
May 21, 9 p.m.—Teatro Comunale: Requiem (Mozart).
May 22, 5 p.m.—Palazzo Vecchio: Mozart concert.
May 23, 9 p.m.—Teatro della Pergola: Elopement from the Serail (Mozart).
May 25, 9 p.m.—Piazza della Signoria: Savonarola (Alessi-Castelnuovo-Tedesco).
May 26, 3.30 p.m.—Teatro della Pergola: Elopement from the Serail (Mozart).
May 28, 9 p.m.—Piazza della Signoria: Savonarola (Alessi-Castelnuovo-Tedesco).
May 30, 9 p.m.—Teatro Comunale: Norma (Bellini).
June 1, 9 p.m.—Boboli Gardens: Alceste (Gluck).
June 2, 3.30 p.m.—Teatro Comunale: Norma (Bellini).
June 4, 9 p.m.—Boboli Gardens: Alceste (Gluck).

London Hears Opera in "Canned" Form

(*Continued from page 5*)

lying places generally is the transportation of orchestra and chorus. In this way a whole London or New York opera season could conceivably be toured at normal theatre expense to the "sticks."

Erhardt, Producer

The production itself was a good one, for aside from Sir Thomas and Mr. Shavitch, we had Tudor Davies in the title part, Ruth Naylor, Gladys Parr and Ronald Starr in the other chief rôles. The staging was in the masterful hands of Dr. Otto Erhardt, of Covent Garden and the Continent, who made the most of his opportunities.

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ARPAD SANDOR,

pianist, accompanist and writer of New York. In 1917 Mr. Sandor was associated with Bartok, Kodaly and others in publishing a musical monthly, Symphonia, in Hungary. He made the first translation of the writings of Busoni, and translated Liszt into Hungarian in 1927. Mr. Sandor wrote regularly for the Berliner Tageblatt and was correspondent of this paper at the Beethoven Festival in Vienna. This summer Mr. Sandor will conduct a special course in coaching singers, with special regard to diction, style and vocal refinement on the line of the language. Mr. Sandor presented these same principles for many years in Berlin, his plan being accepted in several conservatories. It applies to concert and opera work. The problem of accompaniment is included.

Press Comments

THE HILGER TRIO

The Hilger Trio recently appeared in two concerts in Wheeling, W. Va., following which Clara E. Sullivan wrote in the Wheeling Intelligencer: "This trio, composed of Elsa, Greta and Maria Hilger (violin, violincello and piano) gave before the Woman's club in the afternoon and the Chamber Music society at night, two especially fine concerts.

"The cool heads, warm hearts and quick energies of these three women make them ensemble players of the first rank. These musicians have played so much together that the interplay of ideas and feeling is perfect. The correct intonation, the singing tone and the splendid legato of each of these players makes every number a pure joy. They play without effort and show in their interpretations a real love for music for its own sake."

RAYMOND BAUMAN

Raymond Bauman, on tour with Mischa Elman, was commended by the press of many cities. The Times-Dispatch of Richmond said: "Mr. Bauman accompanied to perfection through the program, accomplishing with remarkable ease the difficult things that were demanded of him in Mr. Elman's particular type of playing."

The Richmond News: "Raymond Bauman played the accompaniments with great skill and mutuality of purpose—not an easy task with Mr. Elman."

The Mail and Empire of Toronto, Can.: "Raymond Bauman was the admirable accompanist."

The Press, Grand Rapids, Mich.: "His playing of the sonata in E major by Handel was a magnificent performance by Mr. Elman and his accompanist, Raymond Bauman.

The Indianapolis, Ind., Star: "He was given valiant support by Raymond Bauman, his accompanist."

The Philadelphia Evening Bulletin: "Raymond Bauman was the capable accompanist, and, in the sonatas and the concerto, played extraordinarily well the difficult figurations that exact so much from the pianist."

The New York Herald Tribune: "The violinist received able pianistic coöperation from Raymond Bauman."

RACHELLE SHUBOW

Rachelle Shubow, pianist, recently appeared before the Art Association of Lowell, Mass. One of the notices of the event said: "Playing unaffectedly, without any show of mere display, she revealed technical facility, surety and poise, and, best of all, a sensitiveness for the beauty and the poetry of music that was a pleasure to the listeners."

SIR HAMILTON HARTY

The London press of November 2 carried praise of Sir Hamilton Harty for his conducting of the London Philharmonic the previous evening. The Daily Telegraph said: "A statement in the program of the Philharmonic concert at Queen's Hall last night expressed the society's thanks to Sir Hamilton Harty for stepping, at short notice, into the place of Sir Thomas Beecham, who was prevented by illness from conducting. The audience heartily seconded this resolution. The program that had been promised was played unchanged. It was a very delightful one."

The Morning Press: "Last night's Philharmonic Concert at the Queen's Hall reflected great credit alike on Sir Hamilton Harty and the L. P. O. It is no joke to take on another man's program at short notice and to perform it with but one rehearsal of four hours. Yet owing to Sir Thomas Beecham's unfortunate illness that is what had to be done yesterday. There was excellent attendance and at the end Sir Hamilton Harty was acclaimed with the enthusiasm that he deserved."

The Times: "Sir Hamilton Harty is a supremely good accompanist and the performance of the concerto (that of Mozart for piano in F) was the best of the evening. Mr. Jan Smeterlin, the soloist, played with exactly the right lightness and resilience, and Sir Hamilton Harty obtained from the orchestra a buoyant response to his gaiety."

AROLDO LINDI

Aroldo Lindi, tenor, who is singing on tour with the San Carlo Opera Company, received praise in the press of Minneapolis, Minn. The Minneapolis Journal carried the headline: "Lindi Brilliant as Radames. Swedish Tenor Deemed Finest Ever Heard Here in Aida." And continued: "His Radames was all around the finest heard here in this city, those of Caruso and Costantino not excepted. In Celeste Aida he closed with a most marvelous high B flat." The Minneapolis Tribune: "Mr. Lindi as the wronged husband, Canio, again his stirring, virile voice was utilized to the best possible advantage. The brilliant tones of his voice fairly dripping with fury and passion."

The Milwaukee (Wis.) Sentinel: "Mr. Lindi in the rôle of Samson sang his opening aria in such brilliant fashion as to assure the audience that he would be an outstanding Samson, which in fact he proved to be in one of the longest and most difficult rôles in opera." The Wisconsin News: "Aroldo Lindi was a fine Don José." The Winnipeg (Can.) Evening Tribune: "The Radames of Aroldo Lindi was on broad and powerful lines."

IGNAZ FRIEDMAN

The Pester Lloyd, Budapest, carried in its columns, following the appearance there on November 11 of Ignaz Friedman: "After a long absence we heard him again yesterday. What happened with that former fiery romantic spirit whose Chopin playing was *par excellence*? We were reassured: the romantic flame was still burning. And something else was added. Friedman knows how to make that flame, give greater light without burning his fingers with the heat thereof. This cheering reflection was already revealed to us by his latest gramophone records and confirmed immediately by the first number on his program. With heart-quickening soft clang, one heard him play Mozart's Rondo. In the hardly perceptible changes in tempo and occasional pauses—always done in good taste—one perceived the tongue of the inner flame. Bach-Busoni's Chaconne was mightily built up. From the devotional D major chorale foundation, through manifold variations, until the powerful recurrence of the theme, Friedman disclosed all the shadings which may be transmitted by his instrument. In the seeming exaggerated *rubato* one was reminded of the highly prized violin virtuosi performances. As for his slower Chopin numbers, they were decorative and balmy, as if a breath of wind touched the keys—as suggested by a spiritually gifted listener—as if the piano keys were tickled. Sometimes one observed how Friedman paused before striking the chord which would give the desired color effect. Often certain voices would come to life in his left hand which would otherwise be passed by as uninteresting. Like the roar of a storm were the études played over the ivory keys—he seemed to resent the mechanical limitations of the instrument."

EDWARD MOLITORE

That Edward Molitore's voice is "a tenor of such warmth and power, such mellow depth and so sure, that it reminds one of the late Jean DeReszke" was the opinion of the critic of the Milwaukee (Wisc.) Sentinel when the tenor sang the Duke in the San Carlo Opera Company's Rigoletto performance there. Commenting on the same presentation, the Milwaukee Journal reviewer said that Mr. Molitore made his best impression as the Duke, and that "in the lyric passages his tenor was especially effective and in his La Donna e Mobile he all but set the gallery gods to shouting. This singer also has the figure for gallantry and the novelty was appreciated." As Turiddu Molitore "sang his impassioned songs with vigor and made the character both realistic, vain, weak and its opposite; he is a magnificent singer, one of the best in the company and he brings into his impersonations a sort of vocal joyousness that carries action and actors along with him," is the opinion of the Minneapolis Tribune critic. "Edward Molitore," wrote the reviewer for the Detroit News, "was the luminary of the Cavalleria, singing his Turiddu with fire and beauty of tone and making his final scene a real piece of drama."

Molitore's singing of the title rôle in Faust was "one of the memorable single incidents in the engagement," according to the Detroit Evening Times critic. That "his voice has weight when weight is needed and is softly suave when that quality is needed" was the opinion of the Wisconsin News reviewer. C. Pannill Mead, who likened Molitore's voice to that of DeReszke when the tenor sang in Rigoletto, wrote after Molitore's singing of Faust that "his voice is a fine tenor that is even, well controlled, vibrant and mellow in quality," and that Molitore "is graceful and assured."

EMANUEL FEUERMANN

Emanuel Feuermann, Austrian cellist, now in this country fulfilling a concert itinerary, preceded his American visit with a tour of China and Japan. The Tokyo Advertiser wrote of his concert: "It is difficult to remember having seen Hibyia Hall so crowded as it was Wednesday night. Mr. Feuermann, who came to Japan early this month, appeared with outstanding success in a series of five concerts. His Dvorak concert stood out as the feature of this season's musical events so far. It transported the large audience to an ecstasy of enthusiasm. When later Mr. Feuermann played over the radio, the crowds which gathered in front of the radio shops to listen to him threatened to block the traffic."

The Peking and Tientsin Times said: "We are indebted for this opportunity to hear one of the world's greatest artists. He left the audience spellbound—that minute of silence preceding a storm of applause at the end, than which there is no higher tribute to art." And the Shanghai North China News: "His facility and mastery are such that he accomplishes things that are usually possible only to the violinist. His performance on the cello is nothing short of astonishing."

(*Continued on page 56*)

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Press Comments

(*Continued from page* 55)

JOHN POWELL

Giving his sixty-fifth performance of his own symphonic tone poem, Rhapsody Negre, with the Harrisburg, Pa., Symphony Orchestra recently, John Powell "won a rousing reception from his audience," according to the Harrisburg Patriot, which goes on to say: "Powell invested this composition with all of his great art, immense vitality and intense feeling. His flawless technic flashed out against the background which the conductor drew from his orchestra. Rhapsody Negre with Powell at the keyboard and Raudenbush on the podium was a musical event not soon to be forgotten by those who heard it. Gracious and appreciative Powell responded with two sparkling encores."

Calling Mr. Powell's playing "brilliant beyond words," the Harrisburg Morning Telegraph contiues: "His fingers fairly raced over the keys in intricate runs and cadenzas. Then followed the beautiful melody with the utmost tenderness and the crashing close. The audience accorded him a tremendous acclaim."

The Harrisburg Evening News states: "The listener was put to task to determine whether Mr. Powell is a greater pianist than he is a composer or a greater composer than a pianist. His tone poem is written in a masterly manner, and the performer gave of his best in its performance. When the final crash was sounded, the audience gave the pianist, the conductor and the orchestra an ovation which lasted for several minutes and Mr. Powell was recalled half a dozen times."

MAUDE KEY SHELTON

Maude Key Shelton, soprano of the Chicago Grand Opera Company, gave a recital for the American Association of University Women at South Bend, Ind., on November 27. According to the South Bend Tribune: "Miss Shelton presented her numbers with sweetness and charm, her powerful voice completely filling the Progress Club auditorium. She chose arias from Aida and Tannhäuser and Iris by Daniel Wolf. Her interpretation and performance of the Lieder as well as heavier selections was equally good."

The South Bend Times critic stated that "Miss Shelton has great personal charm and a voice which is powerful and delightful. Her songs filled the auditorium of the Progress Club as pleasingly as any ever heard there."

ROSEMARIE BRANCATO

Rosemarie Brancato appeared as Gilda on December 9 in Kansas City, Mo., as guest artist with the San Carlo Opera Company. Miss Brancato has been under Estelle Liebling's vocal guidance for a number of years. The notice follows: "One of the largest audiences ever assembled to hear grand opera in Kansas City filled Convention Hall to overflowing yesterday afternoon for Rosemarie Brancato's operatic début. Five hundred persons bought standing room and hundreds were turned away. At is happened, the young prima donna merited a great deal of praise for the refinement and beauty of her delineation of Gilda and for the intimate knowledge of the rôle she has acquired. Although she sang Caro Nome with exquisite ease, her coloratura facile, true, tender and pure, her high note at the end bringing back memories of Galli Curci's own in the early days of her starship, Rosemarie was even better in the duets. She is a born actress, giving the rôle numberless intuitive touches of real charm."

WALTER MILLS

Walter Mills, baritone, sang in Rockland, Me., last summer, and received this notice in the Rockland Courier-Gazette: "Those who had heard Mr. Mills in his previous Rockland appearances were particularly interested to note the development that has taken place in his voice and art in the intervening years. It is a God-given voice, with the thrill that only such a voice can give, yet through skillful training, great intelligence and inspired ambition brought to the point that it is now rated as one of the finest baritones in the country. It is a voice of remarkable range, of rare tonal beauty. His command of pianissimo is notable and his diction is wellnigh perfection. The projection of his songs leaves no doubt as to the text emotion or content, for he is that rare combination of great musical intelligence and soul. He is the ideal concert artist, charmingly unaffected, yet having dignity and poise. He loves to sing, he likes people, and thereby is able to establish that subtle bond between artist and audience that creates happiness and real enjoyment."

After Mr. Mills recently appeared in Montclair, N. J., the Montclair Times carried: "In presenting Walter Mills as soloist the choral (the Madrigal Singers of the Woman's Club of Upper Montclair) chose well. He disclosed a carefully trained baritone voice, tending toward the upper levels rather than toward the bass. His musicianship was well displayed in the variety of his offerings and in their rendition."

An excerpt from the Plainfield (N. J.) Courier-News tells of the baritone's reception there: "When Walter Mills sang in Plainfield on a previous occasion, he demonstrated that he possessed a voice of remarkably fine quality. Yesterday at Miss Maud Van Boskerck's Musical Morning he heightened the impression one had of him as an artist, with a beautiful program, splendidly sung. And a discriminating audience of goodly proportions filled Masonic Hall to testify to his popularity."

FLORENCE AUSTRAL

Making her first operatic appearance in her native Melbourne, Australia, Florence Austral, according to the Melbourne Age, "added yet another triumph to her already long list.

"With her magnificent voice and commanding presence to aid her in the title rôle Austral made an enthralling depiction of the unfortunate Ethiopian princess," The Age continues. "On her first entry an ovation was tendered her by her admiring fellow-citizens who had so eagerly awaited her appearance in grand opera, and whose enthusiasm mounted steadily as the work proceeded. In Aida's opening aria, Austral's majestic voice soared above the orchestra with wonderful effect. Yet with all her opulence of tone, the artist neglected no opportunity for finer nuance and her quieter moods were equally perfect."

Writing of her performance in Walküre, the Melbourne Argus states: "By the inclusion of Mme. Florence Austral in the cast, opera-goers were privileged to hear one of the finest Wagnerian singers of this generation in her most spectacular rôle. Mme. Austral was in superb voice, combining great vocal art with a thorough knowledge of traditional Wagnerian technic."

In Tosca, declares the Sun-News, "Austral's superb voice realized with artistic suppleness the swift temperamental qualities of the heroine. The opulent tones left nothing unexpressed, and on the acting side her appeal was equally tragic and unforced."

LEA KARINA

Lea Karina, Finnish soprano, who is familiar to radio listeners, was commended by Alton Cook in his column in the New York World-Telegram: "My private favorite this week-end was Lea Karina, a soprano with the richness of tone usually confined to contralto registers. Her choice of songs is another departure from radio's regular paths. Instead of relying on Would God I Were a Tender Apple Blossom and an aria from La Boheme, this young lady brings translations of out-of-the-way Scandinavian and Slavic folk-songs, sets words to Chopin études, and has an alert ear for tangos and other exotic dances." Miss Karina is an artist-pupil of Isidor Achron.

MARCEL GRANDJANY

Speaking of Marcel Grandjany's recital in Wigmore Hall, London, on November 15, the Daily Telegraph headlined, "A Master Harpist," then went on to say: "Grandjany could scarcely have got together a more varied and entertaining program than the pieces he played with such consummate address at Wigmore Hall. . . . There was, too, a Handel concerto, which, for sustained beauty of tone and purposeful movement, remained an outstanding feat in a recital happily combining artistry with a virtuosity that never degenerated into meretricious display."

The Morning Post called Grandjany's appearance "a harp recital of quite uncommon interest," considered a Rhapsodie by the harpist as "a work showing delicacy and imagination," and commented on the artist's "consummate technic and perceptive musicianship." The critic of the Sunday Times reported: "Rarely does a harp recital yield such genuine and varied musical interest. The formalities of Bach movements adapted from the partita in G, the rolling periods of the Handel concerto, the delicacies of Pierné and of the recitalist himself—to all these his chosen instrument was made to lend itself, and ungrudgingly."

CARMELA PONSELLE,
mezzo-soprano of the Metropolitan Opera, is leaving on a tour of Canada, singing special appearances in Carmen, beginning at Toronto, and proceeding to Montreal and other cities. Miss Ponselle will complete her season at the Metropolitan late in February.

FRANK MANNHEIMER

Frank Mannheimer, pianist, and the Hirsch Quartet gave a program in Manchester, England, on October 29. The Manchester Guardian said: "Frank Mannheimer proved himself an admirable chamber pianist. He cleverly adjusted the piano to the stringed instruments; his problem was not easy, for Schumann in the quintet openly revels in the piano, and often leaves the other players to double their parts or make the best of isolated phrases while the piano runs away with all the thematic and harmonic plums. The Hirsch Quartet know well enough how to impart vigor to a chamber style while keeping an eye on finish and proportion of parts. They have seldom if ever played better than they played last night. The playing gave us a splendid sense that each artist was entirely devoted to the music; there were no irrelevant flourishes, yet, none the less, there was real skill to admire for its own sake.

"The piano trio in C minor of Brahms has seldom sounded so ripe, so gracious, and so manly as it did at this concert. It can easily convey a hint of the scholastic in certain of its rhythmical contrasts—for instance, during the alternating tempi in the *andante*. Last night nobody would have suspected the presence of any complications whatever, so spontaneously, so entrancingly did the music move and float. Mr. Mannheimer was as happy with the strength of Brahms as he was with his delicacy; and Mr. Hirsch and Mr. Rogerson seemed to revel in their magnificently woven phrases. It was good to hear a concert that told of careful and sensitive rehearsing."

ROSE TENTONI

Rose Tentoni took the rôle of Desdemona in a recent performance of Verdi's Otello in Cleveland, presented by the Cleveland Orchestra, with Artur Rodzinski conducting. Archie Bell wrote in the Cleveland News: "There was a surprise for the audience when Rose Tentoni appeared as Desdemona. Not a well-known singer, she nevertheless showed all the qualities. Her Desdemona was charming. Histrionically correct, she was the dutiful, trusting, beautiful wife, wondering what all the treachery was about. She trusted. And she sang in a beautiful voice of quality that will be heard from in the future."

Miss Tentoni is an artist-pupil of Enrico Rosati of New York.

ALLISON AND MARJORIE TRUELOVE MacKOWN

In a concert of works by American composers given at the Eastman Theatre, Rochester, N. Y., on December 6, by the Rochester Philharmonic Orchestra, Charles F. Cole of the Rochester Times-Union comments as follows about the Theme and Variations of Marjorie Truelove MacKown: "'Charming' is perhaps the best adjective for the Theme and Variations for cello and orchestra by Marjorie Truelove MacKown of the Eastman School faculty. Somewhat conventional in treatment, it had a melodic quality throughout and a warmth of orchestral tone that lifted it above the commonplace. Mrs. MacKown, well-known also as an accomplished pianist, has done a thoroughly musician-like bit of work in the composition, for which her husband, Allison MacKown, wrote the theme. Mr. MacKown

New York Concert Announcements

(M) Mornings: (A) Afternoon: (E) Evening

Saturday, January 26

Frank Sheridan, pianist, Town Hall (A)
Charles Haubiel and Clara Lang, Aeolian Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Town Hall (E)

Sunday, January 27

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ninon Vallin, soprano, Town Hall (A)
Leopold Naschatier, basso, Barbizon-Plaza (A)
Maria Kurenko, soprano, Town Hall (E)
Jacques Gordon, violinist, Music School Settlement

Monday, January 28

Jan Smeterlin, pianist, Town Hall (E)

Tuesday, January 29

Philadelphia Orchestra, Carnegie Hall (E)
Helen Scoville, pianist, Town Hall (E)
Minnehaha, American Indian Opera, Manhattan Opera House (E)

Wednesday, January 30

Albert Hirsh, pianist, Town Hall (E)

Thursday, January 31

Livio Boni, cellist, and Pietro Yon, organist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 1

Boston Symphony Orchestra, Carnegie Hall (E)
Sonia Essin, contralto, and Adele Marcus, pianist, Town Hall (E)

Saturday, February 2

Robert Goldsand, pianist, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (A)

Sunday, February 3

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Emanuel List, basso, Town Hall (A)

was cello soloist for the number last night and won hearty applause."

Of the MacKown recital at Kilbourn Hall, Carolyn Reichard writes: "Opening with a lyric *lento* movement which drew from the cellist an exquisite tone quality, the theme reverted often to delicate passages *con sordino*, where plucked strings and a deftly handled bow created a remembered charm. However, the impression of the sonata as a whole was not over-fragile. The style was often reminiscent of César Franck in its manner of composition, and held none of the vagaries of construction so often seen in highly imaginative and melodic bits. An allegretto and presto, played with facility by both performers brought the number to a close with an enthusiastic audience calling Mr. and Mrs. MacKown back for some half-dozen bows."

Of the same recital, Samuel Shulsky gives the opinion: "The MacKowns, individually and together, are not new to music-lovers here. Both are known as musicians of no little merit and their performance last evening could only add to this renown. For from first to last, the program was marked by clarity in playing, careful attention to details and, above all, an artistic restraint.

"To Mr. McKown went the first group of solos. Presenting the works of three early classicists, the cellist displayed a warm, full tone and a pleasing proficiency in handling technical passages, especially in the Boccherini allegro. The Frescobaldi toccata was given especial tonal richness.

"Mrs. MacKown's solo numbers were exquisitely worked out. She plays with infinite care and delicacy and modern compositions are usually enhanced by her skill in presentation. Indeed, the closing sonata, played for a first time here, was significant mainly for her work, Mr. MacKown's score being decidedly subjugated—at least, so it seemed at this initial hearing.

"In their combined efforts, these individual qualities were reinforced by as beautiful ensemble playing as one could wish."

VIOLA MITCHELL

Viola Mitchell, American violinist, made her début in her own country early in December, playing the Malipiero concerto for violin and orchestra with the Boston Symphony Orchestra. This was the introduction of the work, as well as of the soloist. Alfred H. Meyer wrote in the Boston Sunday Advertiser: "Miss Mitchell's technic is flawless, her tone a thing of beauty. She is thoroughly at home in the comtemporary musical idiom, as witness the persuasive and understanding manner in which she played Malipiero. The musicianship and the natural feeling for the music which her playing evidenced, promise her a brilliant future. Malipiero's concerto gives the reviewer much to praise. The slow movement is probably the high point. Few recent works have presented an equal amount of sheer loveliness."

RAYA GARBOUSOVA

The young Russian cellist Raya Garbousova, appeared as soloist with the Detroit Symphony Orchestra on December 13 under Ossip Gabrilowitsch. Miss Garbousova played the Haydn D major concerto and Tchaikowsky's Variations on a Rococo Theme. Ralph Holmes of the Detroit Evening Press spoke of her the next day as "the blonde goddess of cello"; while Russell McLaughlin, writing for the Detroit News, said that "she is certainly one of the most impressive artists who ever swung a bow in Detroit during the present generation's days of concert-going."

ALFRED BOYCE

Apropos of the Christmas Service given by Alfred Boyce, conductor, and the Morning Music Club at the Nyack, N. Y., Reformed Church on December 21, the Journal-News said: "The service was marked by a serenity and beauty in harmony with the season. The entire performance was a finished one in every respect. The four French carols were sung without accompaniment with perfection of pitch, good attack and purity of tone as well as good enunciation. The Holy Star (Daniels) was perhaps one of the most beautiful numbers on the program, and the most beautifully presented. Reger's Mariä Wiegenlied was sung, and never better than on this program."

FRANK BISHOP

Frank Bishop recently made a concert appearance in Quebec, Can., the Chateau Frontenac for the Club Musical des Dames. A Quebec newspaper's report of the occasion noted: "Frank Bishop is a pianist of the great world. After having performed certain pieces, the ballade in G minor of Chopin, for example, he was given an ovation by the audience. This work had been played with incomparable brilliance. The distinguished pianist has a pleasing platform manner, free from affectation, which at once won the liking of the public. He was revealed as a master of the piano and an interpreter of fastidious musical feeling."

Another critic wrote: "Frank Bishop played in brilliant fashion such pieces as the rhapsody No. 1 of Brahms, the ballade in G minor of Chopin, a polonaise of Scriabin, the impromptu, op. 34, of Fauré. He performed, with subtle coloring and much taste, La Cathedrale Engloutie of Debussy and a delicious little piece by Ravel."

A third excerpt from the Quebec press: "Mr. Bishop is a highly accomplished pianist, with great power, and a facility which makes his execution of the more delicate musical passages a delight."

EUNICE NORTON

Eunice Norton, pianist, recently gave a concert at Oberlin College, Oberlin, O., her first appearance there. The Oberlin Review said: "We had not fared far in the opening Bach toccata before we realized that we were making the acquaintance of a strongly individualized musical personality. For this Bach playing was far removed from anything in any sense perfunctory or static; rather, we felt ourselves impelled ever forward by some intangible yet vital driving force—a force originating in the alert intelligence of the performer and her complete absorption in the music. In fact, throughout the evening Miss Norton showed herself a pianist of exhilarating enthusiasms, of individual ideas—her playing at all times characterized by beauty of tone, technical command, authenticity of style." The report also mentions her "finely balanced program of works old and new, familiar and unfamiliar, grave and gay; the Chopin group, with its strongly marked diversity of styles, set over against the more subtly differentiated mood pictures of Schumann's Davidsbündlertänze; the delightfully humorous quips and quirks of the Hindemith Tanzstücke paired with the sturdy vigor of the Bach toccata in C minor; finally the dash and brilliancy—and poetry, too—of Liszt's Tarantella."

E. ROBERT SCHMITZ

E. Robert Schmitz was soloist with the St. Louis Symphony Orchestra under the baton of Vladimir Golschmann on November 23. The St. Louis Globe Democrat carried the headline: "Playing of Schmitz Wins Ovation by Symphony Audience." The critic of the St. Louis Star-Times speaks of the program (which was made up of works by Falla, Debussy, Mozart, and the American première of Jean Rivier's Overture for an Imaginery Operetta) as "hothouse" music, and says: "Such music is dependent for its proper execution on precision of finish, meticulous balance of parts and an ultra-fine sense of the values of tonal color. And both Golschmann and Schmitz, as well as the orchestra, more than met the qualifications." Speaking of the Spanish symphonic impressions, the same writer said: "Constituting—to some, at least—about the most imaginative and powerful creations of modern music, and played with understanding and the requisite crispness on the part of the pianist, they were things of beauty. The Mozart concerto was played by Schmitz and the orchestra with great competence, the pianist displaying as salient characteristics noteworthy pedaling and bright tone. His virtuosity, however, was not heard to best advantage until he played as an encore his own version of the Liszt transcription of the Bach prelude and fugue in A minor."

On December 29, Mr. Schmitz was soloist with the Dallas (Tex.) Symphony Orchestra. The report of the Dallas Journal included: "E. Robert Schmitz stirred a rather unusual amount of enthusiasm with the restrained clarity of his playing of the Bach concerto for pianoforte in strings in F minor, but it was after the brilliant César Franck variations that the audience turned loose an ovation that was remarkable."

The Dallas Morning News: "His tone was coolly aristocratic, his phrasing had the breadth and grace of consummate elegance. The impeccable fugue in the last movement of the concerto was marvelously fleet and fastidiously unhurried. The applause, which turned into an ovation after the variations, should prove something about the exciting quality of finesse. Mr. Schmitz neither thumps nor thunders; nor does he gush as he might have done in the César Franck. A musicianship so capable and an art so true to itself needs stoop to nothing to win favor."

HART HOUSE QUARTET

More than 1,300 people applauded Harold Bauer and the Hart House Quartet in Toronto, Can., recently when the quartet gave the second concert of their series. Beethoven's quartet, op. 130, and César Franck's quintet comprised the program. "Stirring concert . . . every bar in every movement was a delightful episode in a cinema of melody, harmony and rhythm," said the critic of the Daily Star; while Raymond Mullens in Saturday Night writes, "I am not whooping it up for the home-town boys when I say that I don't believe any quartet in existence could have played this music more beautifully."

CLOTILDE AND ALEXANDRE SAKHAROFF

Clotilde and Alexandre Sakharoff, who are now completing an extensive tour of the Orient, have received much attention from the press. A review in the North-China Daily News, Shanghai, says in part: "Both of these dancers possess a genius hard to describe. Perhaps it is simplest to comment that they literally focus beauty in themselves. . . . Their terms are universal, embracing orthodoxy, yet not bound by it."

"Words at best," the notice continues, "can only suggest a mastery of physical rhythms and dance expression which the artists have achieved and which bestows upon its audiences nothing short of a fleeting glimpse into quite another world. With M. and Mme. Sakharoff, it seems that the usual laws of physical limitation have been suspended. Mme. Sakharoff's rare beauty, and M. Sakharoff's power as they live in their dances are both unforgettable. The demand for frequent encores, and the delight of their audience assure them both of popularity in Shanghai."

(*Continued on page 58*)

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Press Comments

(Continued from page 57)

MILDRED DILLING

Among the recent concert engagements of Mildred Dilling, harpist, was one in Utica, N. Y., in a program sponsored by the B Sharp Musical Club. The Utica Daily Press said in part: "Miss Dilling's great, gleaming harp proved a revelation to those who had underrated the beauties of that ancient and honorable instrument. Although she wisely confined her program to music especially written or adapted for the harp, there was enough variety to show what an amazing range of effects can be secured by a harpist of the first rank." The Utica Observer-Dispatch: "In the hands of Mildred Dilling, harpist, it was clear why Saul hundreds of years ago invited David to play for him whenever he was emotionally upset. The soothing quality of the music created on the harp appears to be an outstanding characteristic, although in competent hands the instrument can arouse a wide variety of emotions."

After Miss Dilling had made a joint appearance with Ruggiero Ricci in Newport News, Va., the Daily Press of that city carried: "Miss Dilling, who has been praised in the highest terms by critics both in this country and abroad, justified her reputation to an exquisite highest degree. She brought to Newport News complete mastery of the harp, and in both technic and interpretative skill pleased her audience—and this reviewer—greatly."

In November, Miss Dilling gave a recital at the Propylaeum Club of Indianapolis, her home city. The Indianapolis Times' reviewer wrote: "Mildred Dilling came home to give a harp recital which reflected glory upon herself, her Indianapolis instructors and her many friends. Technically, Miss Dilling has grown into a fine artist, sensitive, precise and above all one capable of capturing great musical beauty without accompaniment. Her program reflected thought and a fine balance. This concert long will be remembered for its great charm and sincerity."

The Plainfield, N. J., Courier-News said, after Miss Dilling had played there this fall: "Miss Dilling is already a great favorite in Plainfield. Yesterday she was in rare form. A charming figure on the stage, she plays with deft shading and captivating rhythm. She achieves a wide variety of tone color that is fascinating. She is a master of the instrument."

ALFREDO GANDOLFI

Alfredo Gandolfi, baritone of the Metropolitan Opera, recently made a series of operatic appearances in St. Louis. After a performance of Lohengrin, Harry R. Burke, a St. Louis critic, wrote: "Alfredo Gandolfi's name was almost given the lie direct by the beauty of his lyric declamation in the rôle of Frederick of Telramund. Particularly effective was his rich baritone in the denunciation of Elsa, and again in the bitter recriminations with Ortrud."

Thomas B. Sherman in the St. Louis Post-Dispatch: "The difficult rôle of Telramund was taken by Alfredo Gandolfi, who was more than ordinarily successful with it. With a thorough mental grasp of his relationship to the plot and to the other characters, he was also vocally flexible and resonant. His voice had a consistent dramatic vitality." After Gandolfi's appearance in Tosca, the same critic wrote: "Mr. Gandolfi was at his best as the unscrupulous Baron Scarpia. Though it is a rôle with many opportunities it is also hedged about with many difficulties when played before a modern audience. That is one way of saying that the Baron, as conceived by Sardou and more or less preserved by Mr. Puccini's librettists, is almost too bad to be true. But Mr. Gandolfi had the appearance, and suggested in his actions and the way he colored his voice, both a vengeful man and a man who would give way to an *idee fixe*."

The baritone also sang in the San Francisco opera season.

Of Mr. Gandolfi in the part of Scarpia, the San Francisco Examiner said: "His characterization was so realistic, every move he made held attention. Somebody remarked that as he was dying, stabbed, the gesture of his arm stiffened as his hand opened and closed before it fell with a dull thud beside him. He replied that in studying and actually becoming the man himself, he made that final gesture because, even in death, Scarpia clutched possessively at life."

The San Francisco Call-Bulletin: "Alfredo Gandolfi as the chief of police, Scarpia, gave a splendid interpretation. In acting he is the best Scarpia we have seen since the great Antonio Scotti. His excellent baritone voice expressed with remarkable artistry the sinister cruelty and malevolence of the character."

HOPE HAMPTON

Hope Hampton's recent appearance as Manon with the Chicago Grand Opera in Chicago, won praise from the press. Herman Devries wrote in the Chicago American: "She was more than excellent. She has beauty and charm; she sings with great intelligence and distinction, and acts like a consummate artist. Her voice is lovely in quality, her intonation always perfect. After the aria in the second act, Adieu Petite Table, she won a spontaneous ovation." Edward Moore: "Her voice, while not heavy, is always excellently audible. It has a fine, distinctive quality, and it would seem to fear no high note in all the lyric soprano category." Glenn Dillard Gunn in the Chicago Herald and Examiner: "The public that came to be charmed by a beautiful woman remained to cheer a serious, a greatly gifted artist. In fact, her listeners applauded her as no singer has been applauded this fall."

Miss Hampton is a singer from the studio of Enrico Rosati of New York.

NORMA TERRIS

Norma Terris opened on Broadway early in December in a play, So Many Paths, in which she took the part of an ambitious young singer. The New York Post spoke of her: "Miss Norma Terris sang in the second scene of the second act, and this apparently was what the audience had been waiting to hear. They stopped the show for almost four minutes." The World-Telegram: "As the diva who took a dare, Miss Terris is more, much more, than the playwright ordered. Or hoped for I daresay. Her Clara Kenny has force and beauty and believability, her rendition of Mi chiamano Mimi out of La Boheme brings forth applause and bravos."

Enrico Rosati is the teacher of Miss Terris.

LEE SHERMAN

Lee Sherman (Luigi de Silva) recently sang excerpts from Die Meistersinger, Lohengrin and Die Walküre with the Buffalo (N. Y.) Philharmonic Orchestra. The Buffalo Evening News said: "Lee Sherman's voice is one of clarity and brilliance and his vocal delivery affords pleasure." The Buffalo Times: "Lee Sherman has a voluminous tenor of sympathetic tone. He was at home in the Wagner music." The Buffalo Courier-Express: "Lee Sherman displayed a voice of dramatic timbre and authority and won a flattering success."

Mr. Sherman is an artist-pupil of William Thorner.

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